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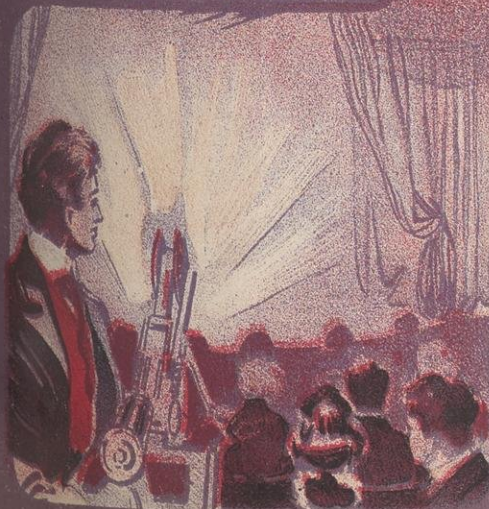
THE SHOW WORLD

WARREN A. PATRICK

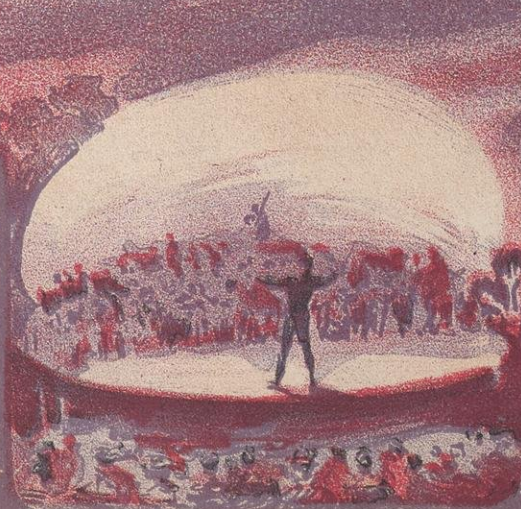
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MOVING PICTURES

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White City, Manchester . . . New Brighton Tower, Liverpool

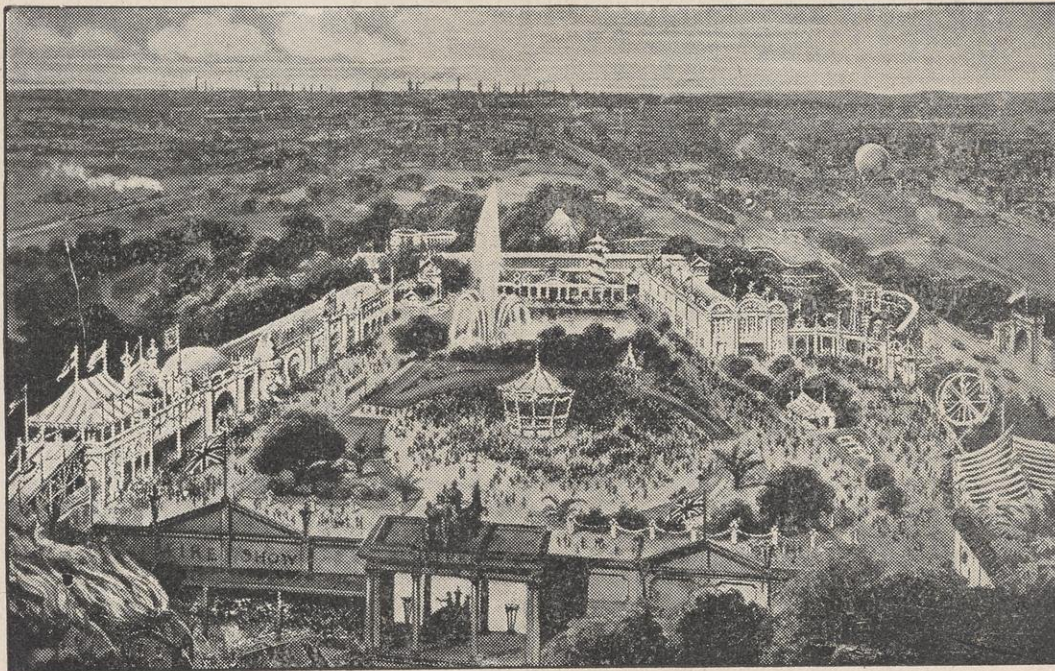
Under the Direction of John Calvin Brown

The Park business is not overdone in England and your devices and shows that have lived their useful lives in the States will run profitably for years in England.

Don't you know that your old shows are novelties here? Don't scrap them. We want help—American Energy, Ability, Ideas and Shows.

It takes a week to come over, costs less than \$100. Freight is low and you won't be lonesome. We have already arranged for over 200 American Showmen this season.

No financial trouble over here. Everything booming.



White City, Manchester

16 Acres. No other competing Parks.

Population over seven million.

Splendid train and street car service. Fare from the heart of the city, 3 cents.

This is the Park that hung out the first Full House sign last summer and had 16 acres full of people and turned thousands away.

Every concessionaire here made money last year.

Hales Tours and Fig. 8 broke all cash records.

We need two illusion shows and two spectacular shows.

This park cost over \$1,000,000, and is filled with beautiful trees, plants, palms, etc.

A Signed Tip.

I came to England as the pioneer and have had the greatest of hardships proving that the people wanted a park and all you showmen watched for the result before you came.

My advice to you big ones is to come over at once and bring your show. The chances here never were equaled any place.

Cities of millions have never seen a modern park show, and the first Scenic Road and Fig. 8 were built in England less than a year ago. Next summer will likely be a hard one in the States, but times never were so good here. I will gladly look after your interests or furnish any advice you require.

JOHN CALVIN BROWN.

Col. Fred T. Cummins, our agent, will give all particulars if seen en route:

Green's Hotel, Philadelphia Feb. 29 to March 2 & April 8 to 28.

Windsor Clifton Hotel, Chicago, March 3 & 4; April 3 to 8.

Planters Hotel, St. Louis, March 5 to 14.

New Brighton Tower, Liverpool

This park is in the midst of over 2,000,000 people, contains 32 acres and has already cost over two million dollars.

The highest structure in England (621 feet) adorns the center, and elevators run to its top, from which a splendid view of England, Wales and Ireland can be seen.

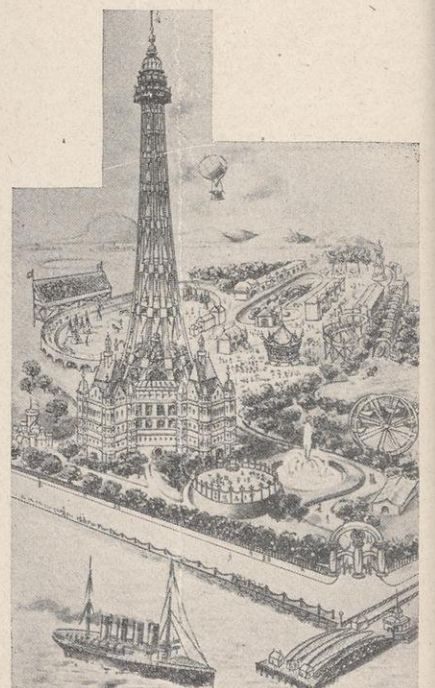
Gorgeous Ball Room and a Theatre with staging for a circus. This park is one of the world's show places.

Every ship entering Liverpool must pass within shouting distance. Beautiful Promenade, Bathing Beach, and a Racing and Athletic Track costing over \$175,000.

All American Park Shows are unknown here and will do very well.

Street car fare 2c; steamship ferry 4c; splendid train, ferry and car service.

Address all letters to **JOHN CALVIN BROWN**, White City, Manchester
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Watch for Cummins' Wild West Call.

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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Volume II—No. 11.

CHICAGO

March 7, 1908

LATEST NEWS OF THE SHOW WORLD

NOTED AMUSEMENT PURVEYOR.

Richard C. Mudge Connected with National Park Association.

Richard C. Mudge, whose likeness is published on page 3 of this issue, has become associated with the National Amusement Park Association, and in conjunction with H. Oberheide, the secretary-treasurer, has taken charge of the general offices of the organization at 933-934 Knickerbocker theater building, where he will give particular attention to the amusement end of the Association relating to the booking of vaudeville and circus attractions.

THE SHOW WORLD congratulates both parties to this arrangement. Mr. Mudge has formed a connection in which he can do much good work for the performer in whose behalf he has labored hard in the past; and park men affiliated with the association have secured the services of one of the best informed men in the country when matters relating to performers is concerned.

Mr. Mudge is best known through his connection with the White Rats, an organization of vaudeville performers formed in 1900. He was born at Detroit, Mich., in 1856, and entered the profession about twenty-five years ago. After tramping the boards for a time he engaged in commercial pursuits, but soon returned, in 1891, as a producer of vaudeville acts, continuing until 1901.

When the White Rats was organized Mr. Mudge became a member and was one of the advisory committee during the troublous times immediately following. As a member of that committee Mr. Mudge unsuccessfully opposed many of the unwise measures that reduced the organization from a membership of 1,057 to 63, which was the total number in good standing in 1905, and with a debt of \$17,000.

Inspired with a firm belief in the value of the organization and possessing a thorough knowledge of the conditions of the vaudeville business Mudge took up the task of rehabilitating the White Rats. It was a Herculean task, but the manner in which it was handled and the results attained by Mr. Mudge are matters well known to the profession. From a membership of 63 in 1905, the White Rats now number nearly 1,000; all debts were paid, there is money in the treasury and the organization now has a suitable home.

But this was not all. There were constantly arising disputes between artists and managers to be settled. So successful did Mr. Mudge become as an arbitrator that he was appointed as adjudicator of all grievances by the managers of 135 houses. He also secured the adoption of a more equitable contract, established more friendly relations between artists and managers and brought about an affiliation with foreign artists.

In recognition of his efforts the White Rats elected Mr. Mudge president of the organization in June, 1906, in which position he continued until the first of this current year, when he resigned to obtain a well earned rest.

Mr. Mudge acquired a fund of information regarding the park business through investigating the deplorable conditions existing last season. This, with his general knowledge of the booking business, his acquaintance with agents and performers should enable him to carry out the policy of the National Amusement Park Association to the satisfaction of all interested.

Treasurer's Club Benefit.

The annual entertainment of the Treasurer's Club of America, at Wallack's theater, New York, Feb. 23, was a great success. The programme included John Slavin, May Vokes and Sallie Fisher of the Knight for a Day company, Charles Bigelow, George Behan of the Lew Fields company; Victor Moore, Edna Wallace Hopper, Helen Fredericks, formerly of the Bostonians; Frank Fogarty, Miss Carria De Mar, John Duns-muir, a combined cartoon sketch by Hy Mayer, Archie Gunn and George McMan-us, Willa Holt Wakefield, Florence Hayes, soprano, Tilly Bernato of the Aborn Opera company, Gus Edwards, Lew Dockstader and numerous others. The Treasurer's Club of Philadelphia attended in a body.

Davis With Thompson's Enterprises.

Glenmore Davis is now chief of the press bureau of Frederic Thompson's enterprises. His first announcement is to the effect that Mr. Thompson seeks to build a new play-house on Broadway near Times Square which will have a stage peculiarly adapted to the Thompsonian style of drama.

Standing and Roberts to Star.

Klaw & Erlanger announce they have secured the services of Guy Standing and Theodore Roberts for a term of years and will present them together in a series of

plays. The Right of Way will be revived next fall and will be followed by a new play written expressly for them.

Man From Home to Go to New York.

The Man From Home is to be the opening attraction at the Astor theater, New York, next season, opening about the mid-

more weeks at the Hippodrome when he will join the Hagenbeck-Wallace shows on tour.

The Five Cliftons have gone for a tour of the Orpheum circuit. They opened in Boston.

William Clark, sensational cyclist, who did the "loop the gap" for Barnum & Bal-

BIOGRAPH COMPANY LICENSES.

Big Film Concern Organizes Opposition to the Edison Patents.

Closely following the organization of film manufacturers and renters under the Edison patents comes the announcement of the American Mutoscope & Biograph company, to the effect that it has issued licenses to operate under its patents to the Kleine Optical company, of Chicago, Williams, Brown & Earle, of Philadelphia, and The Society Italian Cines, of New York City, with others to be heard from later. Under this arrangement the output of some fifteen foreign manufacturers will be available to exhibitors, which, together with the Biograph company's product will place from 12 to 20 reels of new film at the disposal of exhibitors every week.

In discussing the situation with a representative of THE SHOW WORLD H. N. Marvin, general manager of the Biograph company, explained that he had at no time been disturbed by the proposed Edison organization. "Our patents are broad enough to cover the manufacture of film in this country and we can license others in the same manner," said Mr. Marvin. "There is nothing to prevent us from obtaining all the raw stock we need and we and our licensees will go on with the manufacture and distribution of moving pictures as before."

"Further than this, we have an important patent on what is known as the 'loop patent' of Latham, a device that forms a vital part of moving picture cameras and projecting machines. It is not our intention to take any steps to force the issue on this patent, but we have it in case we are obliged to protect ourselves and our patrons. "We are prepared to protect our patrons to the fullest extent, and that at no cost to them; so that no exhibitor need feel the least hesitancy in renting film from the Biograph company or any of its licensees. "Later we may have more to say on this subject as regards to the policy we will pursue, but for the present the situation is about fully covered in our advertisements published in THE SHOW WORLD."

Join Producing Managers' Association.

At a meeting of the National Association of Theatrical Producing Managers, held at the offices in the Times building, New York, thirty-nine applications for membership were favorably considered by the directors. The newly elected members are: John T. Fay, R. K. Hynicker, F. Ray Comstock, John W. Vogel, Sam H. Harris, Felix Isman, Anthony E. Wills, Phil Sheridan, Harry G. Sommers, Edward C. White, Alfred R. Aarons, John Lefler, A. W. Dingwall, William B. Cullen, John G. Jermon, Augustus Thomas, Charles H. Greene, Al. G. Fields, Charles F. Atkinson, William G. Campbell, Jack Singer, Al H. Reeves, Walter N. Lawrence, Gus W. Hogan, Chas. H. Waldron, Bob Manchester, Harry C. Bryant, Will Kilroy, Jake Wells, John W. Bratton, Florence Ziegfeld, Jr., B. A. Rolfe, Harry Askin, George M. Cohan, David Belasco, H. Clay Minor, W. E. Nankeville and James Thatcher.

Cherry Joins Shubert Forces.

Charles Cherry who has been Maxine Elliot's leading man for several years, has been secured by the Shuberts, for the principal part in a new play by Clyde Fitch. Amy Ricard is to be in the cast. Miss Ricard has also been cast for a long time engagement with Charles H. Towne, editor of the Smart Set. The wedding is to occur some time this spring.

Whiteside in New Play.

Walker Whiteside, the Chicago actor, will appear in Chicago for the first time in years early next month. He will be seen at the Studebaker in "The Beloved Vagabond," by W. J. Locke, author of "The Morals of Marcus" and "The Palace of Puck." Beerholm Tree is now acting The Beloved Vagabond in London, where it is pronounced a success. Whiteside's engagement will begin either March 2 or March 9.

Thompsons Back from London.

Ray Thompson and Mrs. Thompson have returned to New York after a successful season in London. The two horses, Joe Bailey and Irma C., arrived safely on the Massachusetts. The Thompsons will appear again this season with the Buffalo Bill's Wild West.

Owen Westford Dies Suddenly.

Owen Westford, a member of Lillian Russell's Wildfire company, died suddenly at his home 201 West Eighty-first street, Feb. 17. The deceased was the husband of Suzanne Leonard Westwood, president of the Professional Woman's League and a brother-in-law of Miss Russell.



RICHARD C. MUDGE.

A well known figure in the world of entertainment is Richard C. Mudge, one of the leading officials of the National Amusement Park Association, 933 Knickerbocker building, New York City. Mr. Mudge has been connected with amusements in various capacities for twenty-five years and he is one of the most valued members of the White Rats. He is now booking vaudeville and circus attractions for amusement parks affiliated with the association.

de of August under the management of Liebler & Co. Mr. Tarkington is now at work on a new play for Nat Goodwin, entitled, Cameo Kirby. This will also be produced by Liebler & Co.

New Cohan Show in Rehearsal.

A Man Servant, in which the Four Cohans will again appear together, is now in rehearsal in New York. It will open in Atlantic City, about April 6 for two performances and then go to Philadelphia. This will be the first time the entire Cohan family have played together in some years, Josephine Cohan having left the combination immediately after the marriage of George Cohan to Ethel Levey.

Roof Garden Story Denied.

The oft-repeated story that there would be a roof garden in the new Pennsylvania terminal is denied by the officials of the Pennsylvania company.

New York Hippodrome Notes.

Three new circus features have been put on at The Hippodrome, New York. They are The Bedinis, equestrians; The Teddy Trio, acrobats and wire walkers, and the Carmen Troupe of Acrobats.

Ruben Castang and his 12 Hagenbeck elephants are still a big drawing card. Castang is the youngest and most fearless animal man in American today. He has eight

ley in 1906-7, has been mentioned as a possible member of Miller Bros. 101 Ranch Wild West this season.

Will Neff, the lightning ticket seller, who takes part in the Battle of Port Arthur, will join the Hagenbeck-Wallace shows.

Estelle Wood, who was one of the Auto Girls, may head a vaudeville company next season.

Minnesota Elks Draw Color Line.

The Elks of Minnesota will have to resort to the courts in hopes of barring a colored organization from using the name of "Elk." The colored contingent beat the whites to the secretary's office and succeeded in having their articles of incorporation filed with the state first. The head officers of the order have taken steps looking to a shut-out for the dusky imitators.

The commercial club at Little Falls, Minn., has indorsed an opera house proposition made by Harrison & Petersen and a bonus of \$3,000 will be raised. A structure costing between \$20,000 and \$25,000 will be built.

Moving Picture Operator Injured.

Stanley Owen, while operating a moving picture machine at the Dreamland at Waterloo, Ia., was badly shocked and burned. He grasped a live wire which caused him to jump to one side, thereby upsetting a bottle of carbolic acid which burned his arm badly.

PLAYS AND PLAYERS

BY JOHN PIERRE ROCHE.

LLOYD CREWS, a young Chicago artist, has designed the "paper" for both Three Twins, the new Whitney musical comedy, and Down Honeymoon Trail, soon to be produced at the La Salle theater, Chicago. Mr. Crews has done some notable theatrical posters, his work having a dash and swing peculiarly adapted to the frivolous choristers and eccentric principals of musical comedy. As a depicter of piquant maidens he bids fair to become as famous as Archie Gunn or Hamilton King.

The Man From Home is to follow the way of The Lion and the Mouse, The Chorus Lady and other popular plays. Booth Tarkington and Harry Leon Wilson have been induced by some publisher, whose generosity in the way of royalties is said to be a marvel, to collaborate on the novelization. They are already preparing the manuscript. The novel is also to be published as a serial in The Saturday Evening Post.

Sadie, a novel of a waitress and the west by Karl Edwin Harriman, novelist and editor of The Red Book, will, in all probability, succeed The Chorus Lady as a vehicle for Rose Stahl, when theater-goers tire of the large-hearted Patricia O'Brien. It is presumed James Forbes will make the dramatization.

Marie V. FitzGerald, general press representative for Percy Williams' theaters, is represented in the current issue of Beauty and Health by an article, Physical Culture an Essential in the Life of a Woman Press Agent. A picture of Ceclia Loftis is on the cover of the magazine.

The Baker Players at Portland, Ore., are cultivating dramatic critics in wholesale quantities. Each week the management offers a prize for the best criticism and many clever reviews have been received. The winning essay is published each week in Baker's Players.

Fiske O'Hara, touring with success in Dion O'Dare, was once a member of the People's stock company, Chicago. He was then known by his patronymic, Fiske, and was in no way conspicuous for his good acting.

The St. Louis Republic remarks of Billie Burke, John Drew's leading woman, in a recent issue: "Sure, and she's Irish, is Billie, with the divine flame of some forgotten genius in her caprices. Her voice is soft as the lightness of a gurgle. When she becomes serious in her love scenes, it seems wet with the mist—not the actuality—of tears."

Henry A. Guthrie is assisting J. D. Riley in promoting publicity for the Columbia theater, Chicago. The playhouse, under the management of W. P. Shaver, is occupied by the famous Pekin stock company and has done excellent business since the opening. The bill is changed weekly and the publicity given the enterprise in the local press reflects creditably on Messrs. Riley and Guthrie.

Walter Jones appeared with Blanche Devo at the Majestic, Chicago, recently in a musical jumble derived from Miss Pocohontas and Two Little Girls and Mr. Jones offered his familiar tramp specialty. Several of the young men who juggle words for the papers suggested that his hobo characterization was worthy of the "hook."

George V. Hobart, according to a brochure issued in the interests of Paul Gilmore and The Wheel of Love, is "an author who gives you no time to weary of him, for he is worldly and passionate, fantastic and simple, cynical and ambitious, flippant and sentimental in a breath." This description of the John Henry man makes him as interesting as Eddie Foy attempting to play Hamlet.

A Henry W. Savage press representative has been talking without "by special permission." We were informed recently that although Colonel Savage chaperoned both The College Widow and The Merry Widow he was living "in simple cussedness." We are now enlightened that he is married and has a son at Harvard.

Mary Boland is added to our list of fad-dists. The beautiful and talented leading woman for Francis Wilson has a very delightful, albeit expensive, desire for collecting old-time prints and miniatures. She is supposed to have a series of Hogarth's, which is nearly complete and all of them first editions.

Clyde W. Eckhardt, a deft manipulator of the pasteboards and possessor of a persuasive smile, is the treasurer of the new Columbia theater, Chicago. Mr. Eckhardt formerly was active in a similar capacity at the Criterion, Lincoln J. Carter's home of sensations and scenery.

W. M. Hull, manager for John Drew, is proof positive of the actor's plaint: "Where are the actors of yesterday." Desirous of compiling an article about the presidents of the Players' Club—Edwin Booth, Joseph Jefferson and John Drew—Mr. Hull instituted search for photographs. To his astonishment he could not find in shop, gallery or available private collection a picture of either Mr. Drew's famous predecessors.

Edward Hume, at present garnering laughs as Skivers in The Flower of the Ranch, is slated for an important role in Joseph Howard's next season's production of The Mexican Maid. The engagement of Mabel Barrison for the stock company to obtain at the Princess, Chicago, leaves the item of a leading woman for the Mexican piece a matter of doubt.

Marie Jansen, who was recently hissed off the stage at an amateur performance at Milford, Mass., has declared her intention of never appearing again in public. Miss Jansen went to Milford a short time ago with the intention of passing the remainder of her days there.

Harry Sheldon, of Wildman's Theatrical Exchange, is calling the attention of friends fond of reading to Mark Twain's Captain

Stormfield's Visit to Heaven. As an especial mark of favor Mr. Sheldon loans you his copy of the tale which appeared in the December and January issues of Harper's Monthly.

Anne Warner in a recent letter to the dramatic editor of Life says that, never again will she be found guilty of tailoring a play for a star; that May Robson's exactions, subtractions and additions to her script were the cause of a summer's illness, and that she thanks the critics for roasting The Rejuvenation of Aunt Mary, because it was not her play but Miss Robson's own lines interpolated "to please Broadway."

Walker Whiteside, who brings W. J. Locke's Beloved Vagabond to the Studebaker, Chicago, shortly, was once known as "the boy Hamlet." Having outgrown this dangerous appellation Mr. Whiteside is now meriting the attention of metropolitan audiences.

Dr. Louis Falk, a professor in the Chicago Musical College, has been engaged to play national and classical selections upon the organ between acts of The Follies of 1907 at the Auditorium. So far this deodorizing process has proved insufficient.

Mrs. Wiggs of the Cabbage Patch has succeeded Denman Thompson at McVicker's, Chicago, the engagement of The Man of the Hour having been postponed. Chicagoans are on the keen edge of anxiety to again witness the political play since it has acquired the stamp of Presidential approval: "Bully—The best show I have ever seen."

The Chicago Tribune remarked editorially recently: "Denman Thompson and The Old Homestead represent twin forces in the playhouse that have done more good for the American theater and American playgoers than any like combination of artist and masterpiece known to our stage history."

Richard Carle will commence upon an engagement in his new musical piece, Mary's Lamb, at the Illinois, Chicago, March 8. It is thought spring lamb will supplant spring chicken in the theatrical menus of Carle's admirers.

Mary Shaw has been growing reminiscent, relating her first stage appearance, which was coincident with that of E. H. Sothern. "We had two small parts," said Miss Shaw in recalling the incident. "He was a French valet, I a maid; and we had a little scene, perhaps ten minutes. After a half dozen words Eddie fled from the stage and I followed him, meekly. We were fined \$5 apiece and retired to the ranks of walking ladies and gentlemen for some time. Afterwards in Pippins, Eddie did so well he was quite restored to favor. He was a dear boy."

Fanny Rice anent the rumor that she will clown next season with Ringling Brothers: "I have a little donkey in my summer home in New Hampshire and she is a much better comedian than some I have known. I shall ride her in the parade and do tricks with her in the ring. I'll bet a season's salary that I make 'em holler when I get into the ring. Just you wait and see me str' em up."

Will M. Cressy has the reputation of being the best story teller in America. The Washington Post, which makes the remark quoted, should not forget Howard Herrick, Cressy's press representative.

Constance Crawley, who recently treated Streater, Paris and other art centers of Illinois to exhibitions of exotic drama, is appearing this week at the Majestic, Chicago, playing the principal scene from La Tosca with the capable assistance of Arthur Maude.

Natalie Marcellita Virginie Helene Mae de Longtemps, countess in her own right, being the great-grand-daughter of Comte Robertha Vettile de Longtemps, is a show girl in The Parisian Model. To what low estate has royalty fallen! Also: Will the historical societies raise a popular subscription for the preservation of this relic of nomenclature?

Mark Heiman, treasurer of the Garrick theater since the first day of its assumption by the Shuberts, has severed his connection with that playhouse. Mr. Heiman has acquired the Fuller opera house at Madison, Wis., which in connection with his other theaters, the Walker opera house at Champaign, Ill., and the Appleton theater at Appleton, Wis., will require his undivided attention.

Tom Jones is the present offering at the Grand opera house and gives Henry W. Savage three bids for Chicago playgoers' shekels: The Merry Widow at the Colonial, The College Widow at the Studebaker and Tom Jones at the Grand. The Liebbers are represented by The Man From Home at the Chicago opera house and Mrs. Wiggs of the Cabbage Patch at McVicker's.

Frank A. Ferguson, prominent chiefly through vaudeville playlets written for Rose Coghlan, has completed the book of a comic opera, the scene laid in Spain, and Alfred G. Wathall, who wrote the music for The Sultan of Sulu, will compose the score.

Homer B. Mason, it is a pleasure to announce, will be one of the chief players of the musical stock company organized by Manager Mort H. Singer for that theater. Mr. Mason's efforts to entertain will be watched with interest.

Amy Leslie anent diminutive choristers: "These dreadful young persons were trolled off in groups and dubbed 'kitties,' 'brollers,' 'squabs,' 'ponies,' and everything but dancers, and they were taught a half-dozen pawdy steps which had no grace, had no rhythm, no sense of grace. They howl, shake their curly wigs, bump their heads on the floor, twist their limbs in ugly gyrations and make everybody but imbeciles very tired."

Jack Standing, who contributed successfully to the general gloom pervading the late lamented New theater, Chicago, is now

with Olga Nethersole. While playing at the ill-fated temple of lofty-browed drama Mr. Standing failed to evince ability above mediocrity.

A. Toxin Worm's blatant publicity methods remain a feature of Julia Marlowe's revival of Shakespearean classics.

The Girl Question chorus, according to press agent announcement, receive \$50 a week, are weighed each morning, must be in bed within an hour after the performance, are valued at \$10,000, and more piffle of a similar character. "Gran' place for a gell tuh work, ain't it?"

NICKEL THEATER CIRCUIT.

Keith-Albee Interests Form Important Chain of Playhouses.

There is no better indication of the permanent character of the moving picture exhibition business than is to be found in the formation and development of the Nickel Theater Circuit, which is the title given to the houses in New England and Canada controlled by the Keith-Albee interests. This concern is now represented by houses in the following cities: Portland, Bangor, Lewistown and Biddeford, Me.; Manchester, N. H.; Haverhill, Mass.; Montreal, Ottawa, St. Johns and Halifax in the Dominion.

These houses are not the usual nickelodeon or store show, but in every case regular theater structures, such as have been used in the past for theatrical purposes, giving the business a more substantial character than heretofore.

Harvey L. Watkins, who was for many years connected with the Barnum and Bailey shows, but who recently joined the Keith forces, has been given full charge of the circuit and left New York Feb. 22 on a tour of inspection of the various houses. Mr. Watkins has some original ideas in connection with moving picture exhibitions and hopes to put them into operation on this circuit.

One of the first innovations will be the installation in each house of a ticket selling and registering device known as the "Checkogram." This device is made by the American Checkogram Company, of New York. Too much space would be required to give a technical description here. Briefly, it delivers a metallic check for the price of admission and registers each delivery, recording the transaction on the machine and on an independent register in the office of the house manager. When the ticket taker deposits the check in the box it is again registered on a counter on the box and also on the office register. Mr. Watkins made a careful study of this device before recommending its use and is enthusiastic about it. He believes that the chance of grafting by ticket sellers is impossible where the Checkogram is used.

Mr. Watkins has taken up his new duties with his customary enthusiasm and will probably inject a sufficient quantity of circus ginger in the Nickel Theater Circuit to justify his methods.

MEXICO BARREN FIELD.

No Opportunities for Film Exchange, Says John D. Tippett.

John D. Tippett, the well-known amusement promoter, accompanied by W. L. Rogers, is at Altos, Mex., where he contemplated opening a film exchange, in connection with O. T. Crawford. In a recent letter to THE SHOW WORLD Mr. Tippett says:

"I find there is no money in an American exchange on account of the cheap rentals, and the heavy service. Every show presents 18 different subjects daily, and no first-class resort here thinks of repeating even one or two subjects inside of a month. To supply a few shows would require a prohibitive investment and a mammoth exchange, and I am therefore going to operate instead. "In Mexico 'rainy' films are simply hissed off the sheet. The people are educated to Pathe, and do not seem to want anything else."

Mr. Tippett will return to the United States in April, to take charge of Forest Park, Kansas City, which he has leased from the Park Circuit & Realty company, of St. Louis.

Messrs. Crawford and Tippett have leased the Hopkins theater, in Louisville, Ky., which is being devoted to moving pictures. It opened Feb. 9, and is playing to big business. E. W. Dustin, of St. Louis, is manager.

FORMS CIRCUIT OF PARKS.

Nashville, Tenn., Manager to Furnish Big Dramatic Productions.

James L. Glass, general manager of White City, the new amusement resort to be opened at Nashville, Tenn., on May 1, has formed a circuit of parks in the south and will furnish dramatic productions for the entertainment of the public. Included in the circuit are parks in Nashville, Memphis, Chattanooga, Knoxville, Birmingham, Montgomery and New Orleans. The arrangements made by Mr. Glass will enable the management to secure the best attractions to be had during the summer season.

Mr. Glass has for years been prominently connected with successful enterprises in the line of park amusements in New York, Chicago, St. Louis, Cincinnati, Boston, Winnipeg, Memphis and other cities and is well known as one of the leaders in the business. The attractions to be presented at the parks in the circuit formed by Mr. Glass will first be seen at "White City" in Nashville, where most elaborate arrangements are to be made for their presentation.

Marie Miller to Tour the West.

Marie Margaret Miller, the dramatic soprano and company in repertoire, will begin a tour of the middle west opening at Toledo, O., March 2, under the management of G. W. Tomasso.

Tom North with Gentry Show.

Tom North, who enjoys a well-earned reputation as a press representative will be identified with the Gentry Show No. 1 in such capacity during the coming season. Tom has some original ideas which he will put in effect, and the Gentry show is to be congratulated in having secured his services.

The Davies School of Dramatic Art

Operated in Connection with the Davies Attractions and the Davies Theatrical Exchange.

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Special instruction given in the study of parts for all characters. Coaching and private lessons given by appointment.

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In lots of not less than 1,000 at a time. Specially designed, engraved oval, square or rectangular and printed in colors four styles, season's supply furnished at one cent each.

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Special approved design oval on all three sheets, or square on center, one sheet, sunk letters, top and bottom solid, any color, background, pictorial from any photo; first order 300, future orders on season's contract in lots of not less than 100, 3 sheets at a time. Four cents per sheet.

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Special prices on all kinds of printing in quantities. Cheaper printing, cheaper prices. Green sheet stands and larger specially designed, special prices. Type stands, heralds, dates, etc., same price as other charge.

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GLEANINGS FROM THE CHICAGO RIALTO GOSSIP OF PLAYERS AND PLAYERS

CHICAGO theater-goers welcomed John Drew in My Wife and Cecil Spooner in two plays last week, beside the weekly changes at the stock and melodrama houses. The vaudeville playhouses purveyed the usual compliment of grave and gay with prosperous results, and our numerous "long-runners" continue to click off the centuries merrily.

John Drew in My Wife.

John Drew, the alpha and omega of fashion and drawing room dramas, offered My Wife at Power's last week. With Mr. Drew came Billie Burke, an American girl, better known to Londoners than on this side. Miss Burke took My Wife in her dainty, dimpled hand and ran away with it. She caused play reporters to wax unto \$1.18 novelists in their descriptions of her, made the auditors gasp when she swept onto the stage in her princess gowns, and firmly established herself in the hearts of local play-goers. Mr. Drew played the comedy in a spirit of broad farce, and although most of the fun was lost in Michael Morton's cleansing translation from the French, My Wife appealed to the majority of seat-holders as quite funny. The engagement is for three weeks.

Cecil Spooner in Blaney Play.

Cecil Spooner, styled the queen of laughter and tears, brought The Dancer and the King to the Great Northern last week where her play, a typical Blaney offering, found immediate favor. Miss Spooner, who in method and appearance reminds one potently of Lotta, is a clever dancer, although vocally inadequate. She rollicked and sighed through the piece in a fashion that displayed careful stock company training. Lon Hascall was the best of her support, contributing the brightest moments of the performance. The company included George Palmer Moore, Mai Estelle, and Helen Bellew.

Around the Stock Theaters.

The Patrons' stock company at the College theater appeared in an elaborate production of The Lightning Conductor, last week. A review of the performance will be found elsewhere in this issue of THE SHOW WORLD.

Romeo and Juliet was revived by the Bush Temple players last week in splendid fashion. Adelaide Keim was a charming Juliet, Edward Haas contributed his idea of Romeo, and Will Corbett, Florine Arnold and Chauncey Keim were conspicuous among the support. The stage settings and costuming were up to the Bush's high standard.

Home Folks, a truly rural drama, was the offering last week at the Marlowe. The members of the Marlowe company appeared to good advantage in variant roles. Doris Mitchell, Agnes Blial, Lafayette S. McKee and others portrayed the leading parts.

Are You a Mason, the rollicking farce which is one of the most popular plays for stock company use, was the bill last week at the People's. The farce was played throughout with an understanding which gained all the points to be had. The stage mountings were in good taste. Maurice Eriette, Jr., Marie Nelson and Walter Jones, further ingratiated themselves with the patrons of the popular playhouse by their depiction of the principal parts.

Where Plots are Involved.

William H. Turner brought good acting to the leading role of His Terrible Secret at the Academy last week. Aside from Turner's acting, the play is a terrible mistake. Edna, the Pretty Typewriter, rattled the keys and won sympathy at the Alhambra; Kidnapped for Revenge attracted attention at the Criterion, and The Cowboy and the Squaw held forth at the Columbus. At the Alhambra Barney Gilmore, the broth of a b'y, pleased large audiences with his play, Dublin Dan, the Irish Detective. A large company assisted him in the shamrock piece.

Pekin Companies Offer Clever Comedies

After meeting with gratifying success last week with Honolulu at the Columbia theater, the Pekin stock company is now offering The Queen of the Jungles, a mirthful and melodious vehicle. Sheldon Brooks is featured. At the Pekin, Harrison Stewart and his associates are playing Two Dollar Bill, by Otis Colburn, Chicago correspondent of the New York Dramatic Mirror. Both productions are under the direction of J. Ed. Green.

Three Twins Produced at the Whitney.

Three Twins, by Charles L. Dickson, Otto A. Halbach and Carl Hoshna, was born at the Whitney Opera house last Saturday evening. Bessie McCoy, Victor Morley, William Betchel, Francis Kennedy, Jack Henderson and Alice Yorke are the notables of the company.

Tom Jones, with the endorsement of a New York run, came to the Grand Opera house last Sunday and the San Carlo company is presenting a repertoire of grand operas at the Studebaker.

Mrs. Wiggs of the Cabbage Patch is offering homely philosophy at McVickers; Anna Held is purveying woman and song at the Illinois, and that fleshly drama, The Follies of 1907, is on view at the Illinois.

The Man from Home at the Chicago Opera house and the Witching Hour at the Garrick are vying with The Merry Widow at the Colonial for public favor. The Girl Question is nearing the end of a long run at the La Salle where Down Honeymoon Trail is under rehearsal.

Vaudeville at the Majestic.

Robinson Crusoe's Isle, one of Jesse L. Lasky's most ambitious efforts, was the heavy-typed act at the Majestic last week. Although staged with elaborateness and played by a capable company, the island musical skit is hopelessly wanting in good comedy. Joe Miller would blush at some of the piffle and puns that were "sprung." Managers com-

plain that comedy is hard to secure—it must be from all appearances.

More catchy songs would help Crusoe's Isle to win applause. The scenery, costumes, and light effects were extremely pretty.

Howard & North, easily one of the best balanced teams in vaudeville, offered their delightful act, Those Were Happy Days. It is a delicate blending of sentiment and humor, acted with discretion and cleverness. Would that there were more Howard & Norths in vaudeville.

Maude Hall Macy and her clever company, gave The Magpie and the Jay sketch seen earlier in the season at the Auditorium. It retains its enjoyable qualities. Jessie Dodd gives an especially good performance of Nancy Bird, an ancient maiden.

Warren & Blanchard, "king pins of comedy," excited great applause and mirth with their jocosities; the Three Meers gave their wire act embellished with the resplendent foolery of Alf Meers, and the Howard Brothers offered their familiar flying banjo act. It was much better than some of the acts following it.

Charles and Lily Charlene offered a juggling act of excellence in which Lily obliged with a fine xylophone solo and Charles juggled blazing torches. They were well liked. Pauline Hall appeared in several songs and lights. She was assisted by Rocco Vocco who was "planted" in an upper box.

Eva Mudge made a number of costume changes with amazing celerity and sang with pleasing voice; Stuart & Keeley gave a singing and dancing sketch, and Hanavar & Lee juggled clubs dexterously. Glen Burt, Hebrew comedian, and Joe Miller, not he of the Almanac, but a contortionist, rounded out the bill. The Kinodrome offered a part of Dr. Jekyll and Mr. Hyde. Doubtless a number of the people desired to see the entire film.

At the Haymarket and Olympic.

The entertaining program at the Olympic last week included the following clever acts: Mabel Hite, Vassar Girls, La Scala Sextette, Rawson & June, Evans & Evans, Washburn & Keeley, The Kinodrome and Salerno, Sli-vers & Siegrist, Carson & Willard, Roberts Four, Ethel Hammond, Clever Conkey, Lindstrom & Anderson.

At the Haymarket, large audiences applauded the following good entertainers: Simon-Gardner Co., Ray L. Royce, Bedouin Arabs, Shields & Rogers, Harry Jones, Julia Romaine and Co., The Kinodrome, "Little Pich", Collins & Hart, Burton & Brooks, Cycling Zanoras, Morris & Hemmingway, Abe Lavigne and Minton.

At the Star and Garter.

At the Star and Garter, last week Al Reeves' Big Show was the attraction. The Pickwick Class, the opening burlesque, was of the usual caliber. It was marred by the bad enunciation of the principal women, especially Almeda Fowler, whose lines were wholly unintelligible. In consequence the plot, if there was one, could not be followed.

The Art of Self-Defence number was the one hit in the first part. In the olio Hume, McMechan and Hoey, a trio of singers, dancers and talkers, pleased with their harmony and patter. The Eight Sunrays, English singers and dancers also pleased. With his trusty banjo, Al Reeves appeared in front of a patriotic drop and entertained in his inimitable style.

The efforts of Andy Lewis and Co., in his racing skit, Won at the Wire, and those of Sherman and DeForest, in A Jay Circus, resulted in a tie for first honors. Both were accorded genuine appreciation. Coonology, the closing burlesque introduced Al Reeves and Andy Lewis in principal comedy parts and showed the entire company to advantage.

High School Girls at the Folly.

The High School Girls, with Matt Kennedy in the feature position, presented The Mayor of Nowhere—also Billy Taylor—at the Folly last week. While the show was not as big as some seen here recently it pleased greatly. Matt Kennedy indulged in a few risque lines, unnecessary as his legitimate funmaking kept the audience in laughter most of the time. In the olio were: Madeline Franks, the ginger girl, Robert Athon and Jeannette Young in A Night Out; Sutton and Sutton The Rube and the Living Pumpkin; The Four Quartette and The Three Wiora Sisters, European sensational dancers.

At Sid J. Euson's theater, Charles Robinson with his Night Owls company, played his third consecutive week in Chicago to good returns. On Friday night the amateurs held sway, facing an audience and the hook, to the enjoyment of a large house.

May Howard, Queen of burlesque, was one of the added features of the Rentz-Santley company's bill at the Trocadero. Miss Howard continues with Manager Levitt's attraction for the balance of the season.

THE LIGHTNING CONDUCTOR.

Excellent Performance of Comedy by the College Theater Co., Chicago.

BY ANNE RUTLEDGE.

The Patrons' Stock Company presented "The Lightning Conductor" in a delightful manner at the College theater last week. The scene of the play is laid in France and the story deals principally with the trials and tribulations of the heroine and her aunt with their old fashioned auto. A handsome autoist in the form of the hero comes upon them while they are watching their chauffeur repair the machine and offers his services. They, mistaking him for a chauffeur, ask him to take charge of the machine and he, gladly accepts. From that situation, many amusing complications arise, but as usual the mystery is

unravelled in the end. The auto race was the piece de resistance of the performance.

Beryl Hope as Molly Randolph, did excellent work and looked very beautiful in her various costumes. James Durkin as The Hon. John Winston, displayed ability and made the part a notable one. Belle Gaffney as Aunt Mary did exceptionally fine work, and Guy Coombs as Monsieur Talleyrand performed his part with rare understanding delighting the audience with his many foreign gestures and remarks. The company was up to its usual high standard.

RAILROADS DEFY MANAGERS.

Southeastern Passenger Association Refuses to Lower Rates.

So far as the Southeastern Passenger Association itself is concerned, the appeal of the Southern Association of Theatrical Managers for reduced rates has fallen on deaf ears.

The reason assigned is that no further concessions can be made by southern roads, as they are about to put on sale an interchangeable mileage book good for 2,000 miles, at two cents a mile. It is further explained that party rates cannot be granted without violating the law under rulings of the interstate commission, which has declared them illegal unless granted to the general public. The theatrical men would be entirely satisfied that this should be done, but the railroads are unwilling. It is possible that individual roads in the southeastern association may make rate concessions independently.

LONDONERS SPEND MILLIONS.

Vast Preparations Making for Great Franco-British Exposition.

Millions of dollars are being spent in preparations for the Franco-British exposition, to be held in north London next summer, opening May 1. The object of the exhibition is to cement the existing friendship between Great Britain and France, and to stand as a monument to the peace of Europe.

The fair will cover 143 acres. In all there will be 20 huge palaces dedicated to science, art and industry of England and France. No other country will be allowed to exhibit. In addition there are 56 other fine buildings, all of which will be fire-proof.

One building alone, for foot races and athletic events, has cost over \$250,000 to erect. It is estimated that 2,000 athletes will take part in the competitive feats.

The attractions will be practically unlimited. A portion of the grounds, known as the Elite gardens, will house the Garden club, which will be the finest summer club ever built.

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Richardson Ball Bearing Skate Co.

499 and 501 Wells Street, CHICAGO

VALUABLE POINTERS TO ROLLER RINK MANAGERS

BY EDWIN B. BARNES

THE life and perpetuation of roller skating lies, in a great measure in the hands of rink managers, many of whom kill all interest in the sport among their patrons, either through lax management or by their avariciousness in prolonging their skating season to an undue length, permitting their patrons to "skate themselves to death."

I am a strong advocate of short seasons, and managers who know will bear witness to the fact that it is advantageous to close at the first approach of warm weather while the skaters still retain the desire to skate, and remain closed until the advent of cold weather, turning a deaf ear to all importunities to give them "just one night of skating" for which many will petition, refusing even what may seem a fabulous price for one night's rent of the rink with its equipment for a private skating party.

By closing while your patrons still possess the "fever," and giving them no opportunity for gratifying their desire for skating, they retain that "fever" throughout the summer season, and are eager and anxious that they may indulge in their favorite pastime. On the other hand, when they are allowed to skate in an indoor rink constructed for winter use only, the conditions necessarily must be such as to detract from the thor-

ough enjoyment of skating because of the heat, for nothing is more conducive to the creation of a distaste for skating than profuse perspiration.

Some Managers Short-sighted.

Many managers in their short-sightedness fail to recognize the truth of the foregoing, and persist in gathering in the box-office receipts regardless of the atmospheric conditions, until these receipts are such that they fall to equal the disbursements; then, upon re-opening for the fall season they bemoan their fate, and wonder why patronage is so much less than during the former season, and in but few cases do they blame their own selfish greed for the changed conditions.

In the cities where more than one rink is in operation an agreement between the several managers relative to their closing and opening dates can generally be affected for the good of all, if gone about in the right spirit, which course I strongly recommend. Managers must maintain and preserve order in their rinks at all times, exacting from patron and employe alike, a cheerful compliance with all house rules playing no favorites, and the violator of a rule meriting punishment should be promptly disciplined regardless of his standing or social prominence.

The failure of managers to enforce their rules for fear of giving offense to some "favorite son," is often the "beginning of the end," causing the creating no end of trouble for the unfortunate manager who

fails to require an absolute obedience to the established rules by which all well conducted rinks are regulated and governed.

Much depends upon the way you open your season; demand at all times from its very inception a strict compliance with and obedience to your rules, promptly suppressing all fast skating, ejecting from your rink for cause, if necessary, patrons who persist in flagrant disobedience, and who display no disposition to respect the rights of others. By so doing your patrons quickly discover that you mean business, and will govern themselves accordingly.

People in Balconies Should Act.

You, in the balconies or on your promenades, can see infractions of your floor rules that possibly escape the eye of your floor manager, and when you do, act—don't hesitate; when called before you, the offender knows of what offense he has been guilty, no matter how greatly surprised he may profess to be nor how much he may "stall around." Don't stand for any nonsense, inform him that the rink is being conducted for the benefit, pleasure and amusement of the "many" and not for the "few," caution him, make him realize that the rights of others must be respected, and if he is the right kind he will heed your admonition—if he isn't, the sooner you get rid of him the better. If you see and permit acts of any nature to transpire on the floor that should be prohibited, these same acts can also be seen by your spectators and possibly skaters as well, who quickly form their opinion of you and your management if not suppressed; for the good of the cause, instantaneous action is demanded, to receive the good will, the patronage and the dollars of your present patrons.

Don't "compliment" your "racers," make them pay admission the same as your other patrons, except, of course, on the nights they race. If they want to practice let them do it between sessions, and hold them down at all other times exactly as your other patrons, if you would maintain order on the floor. You cannot "call" a patron for fast skating, and at the same time permit a racer simply because he "is" a racer to skate fast, so don't do it.

Promiscuous Passes Harmful.

A promiscuous use of passes and "complimentaries" is not to be encouraged; use discretion, and put them out judiciously and where you can see some return of one kind or another. Make friends of the local press, for a "free reader," is oftentimes seen by more eyes than a "paid ad," no matter how well displayed the ad may be.

Watch your door carefully, an honest, conscientious doortender is worth his weight in gold, and when you get one whom you know you can trust and who requires a ticket of admission from friend and stranger alike, pay any price to retain his services, for he will make money for you. Your cashier, too, must be polite and affable, as first impressions are everything, and your patrons must be met at the entrance with a courteous smile if you would induce them to return again.

Much of your success depends upon your assistants on the floor, the primary duty of an instructor is to "instruct," and the manager wise enough, when engaging his corps of assistants to make them thoroughly and distinctly understand their duties, and then rigidly exacts from them a cheerful obedience at all times, will escape many vexatious and worrisome conditions with which he would otherwise find himself beset and surrounded.

Don't make the mistake of accepting the services of "volunteer" instructors—i. e., those who offer to work (?) gratuitously—the only "work" they are desirous of performing is to skate with your lady patrons who

stand in no need of assistance, to the utter neglect of those who do, turning either a deaf ear to all calls of assistance, or greeting such with an air of scorn and derision, which is not only resented by the one asking for help, but in many cases is the cause of this beginner and perhaps her friends as well ceasing to visit your rink, transferring their patronage to one of your competitors, leaving you to wonder why you never see their faces again.

Pointers to Managers.

A man worthy of wearing your uniform and cap is worthy of his hire, and if you cannot afford to put him on the pay-roll, don't accept his services. You deceive the public, you take their money under false pretenses, and you delude yourself into the belief that you "get something for nothing" when really you are getting "nothing for something" every time you accept a "volunteer's" services.

Your regular patrons quickly discover that such an instructor is not on the pay

roll, with the result that all respect for the "volunteer's" authority is destroyed; he becomes absolutely worthless to you so far as the maintenance of order on the skating surface is concerned, and furthermore, he is a constant source of dissatisfaction to those of your instructors who are on your pay roll, creating discord, and arousing discontent among them because he usurps privileges which you very properly deny them.

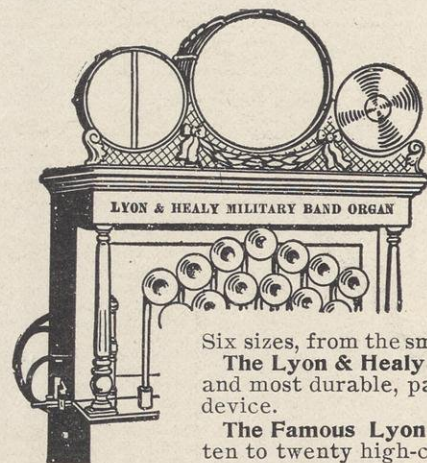
Don't allow your instructors to become "familiar" with your lady patrons; it engenders unfavorable comment among your spectators and invites criticism and discussion that will hurt you and your business. If you will remember always, that what you observe, others do also, and rebuke and reprove wherever and whenever it becomes necessary, you will discover that the occasions for such action on your part will be few and far between.

Another prolific source of trouble and the means of retaining or driving away patronage is your skate room. Much depends upon the manner in which your patrons are

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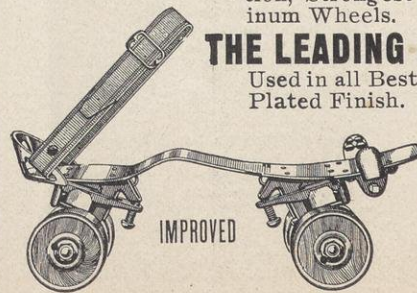
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received at the skate room windows, and the service given them by the skate boys of whom you should have a sufficient number in your skate room "annex," to properly attend to your patrons' wants. The cheerful exchange of skates should be insisted upon at all times, and as many times as any one patron may desire in his or her effort to obtain a properly adjusted skate.

Courtesy Means Dollars.

Require your skate men to willingly, cheerfully and even smilingly exchange all skates for whatever reason, as often as may be necessary, if you would retain the friendship and patronage of your patrons. Courtesy and affability by them means dollars to you.

Furnish the man in charge of your skate room with sufficient help to properly clean, oil and repair your skate equipment, maintaining always a high degree of perfection in this department which is of more vital importance than many managers seem to realize.

I have found the easiest, best, and most satisfactory way of obtaining this perfection is not to have a "general cleaning day," such as is the vogue in some rinks, a day dreaded by all skate room employees generally, but systematize the work, dividing it into a daily cleaning of certain sizes, devoting the same day each week to this particular size, which so apportions the labor that it can be done properly, and becoming a part

of each day's routine work receives better attention, is more carefully and cleanly done with a much more satisfactory result.

Your skate equipment must be kept up to the top notch of perfection if you expect to continue in business and only personal supervision on your part can put and keep it there.

Make a determined stand against dust in your rink, don't harbor the mistaken idea that it is unavoidable; you can avoid it if you will.

Use Dust Allaying Products.

There are several dust allaying products and contrivances on the market which will do much toward eradicating this evil, or if you don't choose to incur the expense which their purchase entails, the good old remedy of plenty of wet sawdust in sweeping will work miracles.

If you are using steel rollers, you probably bewail your "black" floor—so do your patrons when they fall and find themselves as black as chimney-sweeps upon arising. You can avoid this and have your floor as clean, or nearly so, as are the floors of rinks where other than steel rollers are used, by wetting your sawdust with gasoline and by a daily use of the "wet blanket drag," which is nothing more than slipping a 2x4 through the fold of a horse or a bed blanket, attaching ropes to the ends of the 2x4, and then dragging the blanket over your floor, keeping the blanket wet by

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SENSATIONAL FREE ACTS—Nothing too Big for the Big One

Entries etc., to GUS H. FISHBACH, Sec'y and Treas. Shows, Concessions, etc., to GEORGE W. TOMASSO, President and Manager

All Communications Should be Addressed Direct to Executive Offices.

Queens County Fair Association
SUITE 510, 1402 BROADWAY, NEW YORK CITY

sprinkling, and washing it as often as its condition makes necessary.

This treatment obviates the necessity for using pumice, chalk or whitening and tends in a great measure to minimize the creation of dust, besides giving you a clean skating surface regardless of the roller you use.

Good music is a prime requisite for the successful management of a rink, have plenty of it, and of such a tempo that your skaters can skate to, and with it, timing their strokes in rhythmical unison to the beats in the measure of the selection being rendered by the band.

Band masters are prone to consider themselves and their band an entirely separate institution, and beyond the jurisdiction of a rink manager, although they never fail to come to that manager on pay day, readily recognizing his authority on such occasions, but seem loath to do so, when that same manager attempts to dictate what music he wants, and how, and when he wants it.

The best way to avoid all conflicts is to insert a clause in your contract specifying the number of selections to be played each session, the duration of each, and how long an interval of time shall elapse between selections. Have an understanding, also, that such music as you deem unfit for skating shall be immediately sidetracked; no matter how full of harmony a piece of music may be, it must appeal to the "feet" as well as the "ears" of your patrons to be acceptable.

Independence of Musicians.

It is just this disposition of arrogant independence on the part of musicians that is causing the installation of so many mechanical band organs in skating rinks throughout the country. These organs are rapidly reaching a high state of perfection, they play whatever you give them, as long as you please and as often as you please; they don't go out for a drink and forget to come back, thereby destroying the instrumentation of your band; they don't flirt with your lady patrons; they never go on a strike, just when you need them the most, in short, they furnish more music and better music than the average rink band does in a much more satisfactory and acceptable manner, and I strongly advocate their use.

Every rink has a certain percentage of spectators, and these as well as your skaters must be taken care of, for it is from their ranks that you continually obtain new members for your skating classes. The experience of successful managers shows that the constant change of programs, introducing races, both speed and ludicrous, graceful skating contests, grand marches, basket ball or polo on skates, masquerade carnivals and fancy dress parties, moving pictures or exhibitions of fancy expert skating by some of the recognized skatorial artists now performing in various rinks throughout the country,—is what appeals to members of both sexes, irrespective of age or condition in life and will draw nightly large crowds of spectators to your rink, who come first only as such, but who in many instances quickly become ardent devotees of the sport, increasing and swelling your box office receipts by reason of their enthusiasm and regular attendance.

It devolves upon you and your employees to extend every possible courtesy to this class of patronage if you would insure its retention. See that your instructors take care of these beginners; jolly them along, don't permit them to get discouraged; remind them of the fact that just as they are now, all skaters were at one time, all having had to go through the same experience; teach the four "P's"—Patience, Practice, Persistence and Perseverance.

Roller skating is now enjoying its greatest popularity and will continue to do so only through the concerted action and by the hearty co-operation of those having a vital interest in prolonging the life of the game. It is for the benefit of such that the foregoing has been written.

RINK NEWS

W. A. La Duque and his racing dog, Major Duke of Hearts, were the subjects of a three-column picture and notice in the Chicago Examiner sporting pages last week. Major Duke of Hearts, the New York racing dog, is a wonderful example of the sagacity of these animals. He is said to be the only dog in the world racing in harness that races of his own will and instinct. Mr. La Duque pits him against all comers on roller skates. The Major, who holds four records for different distances, is an English bull terrier, weighing fifty pounds, is nine years old and has been racing six years.

Tom S. Butler, manager for the Butler & Bassett skating act, dropped into the New York office of THE SHOW WORLD recently to say that the act was well received at Keith & Proctor's Jersey City house. This is an ice-skating act and has been described

previously in our columns. Isabel Butler is a champion woman skater and Edward Bassett holds a medal for figure skating.

William H. Warren has commenced suit in the circuit court of Detroit, Mich. asking \$3,000 damages of James Hayes, proprietor of the Wayne hotel and pavilion in that city. Last March Warren went to the Wayne roller rink and rented a pair of skates. While gracefully gliding about the rink the skates broke and he fell to the floor. He claims he was seriously injured.

Earle Reynolds and Nellie Donegan, featured in the skating scene in The Parisian Model, were the subject of a story in last week's Chicago Sunday Inter Ocean in which it was stated that Mr. Reynolds had invented an appliance whereby the skaters would seemingly skate on air. Mr. Reynolds said that it was his intention to present the novel act in the near future.

The Tennessee Supply company recently purchased from the Southern Amusement company the skating rink at Clarksville, Tenn. and have thrown it open to the public. This popular place of amusement will be a drawing card this season especially, owing to the fact that there is no other regular amusement place running in that city.

The twelve-hour endurance race at the Waverly skating rink excited great interest among Chicago roller skaters last week. Ten great skaters of national reputation competed in the event. Among the stars were Ed. Schwartz and Keene Palmer, Waverly entrants and winners of the first endurance contest.

A fancy dress carnival was held at the Clermont Avenue roller rink, Brooklyn, recently. There were prizes for the most elaborate and grotesque costumes, graceful skating and waiting. A fancy and trick skating contest took place between Ralph Ryan and Thomas F. Murphy.

There was a roller skating carnival at Sea Beach Palace, Brooklyn, N. Y. on Washington's Birthday, lasting through the evening. Prizes were awarded for the best costumes and the most graceful skaters.

At Young's roller rink, Philadelphia, recently the patrons were entertained by a ping-pong party. Montgomery & Stone and members of their company attended the rink one afternoon during their Philadelphia engagement.

John Maurek has opened his big hall at Austin, Minn. as a roller rink. The sport has proven a money-maker during past seasons in Austin and no doubt the venture will meet with success.

Lillian Reid won the one-mile final for the women's roller skating championship of Chicago at the Riverview rink last week. Rose Christman was second.

Manager Nall of the New Skating rink at the Music Hall, Cincinnati, O., signifies his intention of representing a large skate manufacturing concern in England.

T. E. Rowland has sold his skating rink at MacKenzie, Tenn., to J. R. Costen who will conduct it during the remainder of the season.

H. A. Templeton, manager of the roller rink at South Bend, Ind., has announced his intention of opening a rink at Goshen next season.

William Dillon won the two-mile race at the Adam Hall rink, Joliet, Ill. during a recent skating contest. His time for thirty-eight laps was 7 min., 30 sec.

The Taylor Twin Sisters were the attraction at the Coliseum rink, Elgin, Ill., recently. The duo gave a clever exhibition which pleased large audiences.

A building permit has been issued to J. L. Christ of Lynchburg, Va. for a frame building to be used as a roller rink.

Jessie Darling, the skatorial artist, was the feature offered the patrons of the rink at Rockford, Ill., recently.

The sum of \$5,000 has been raised as a starter for a fund to build the largest skating rink in British Columbia at Nelson, B. C.

F. M. Rogers and H. B. Owsley have opened a roller rink at Starbuck, Wash. and will conduct it during the remainder of the season.

James Kahd has leased the opera house at Wymore, Neb., and will open it as a roller rink sometime this month.



The Great Monohan

THE ORIGINAL GIFTED ROLLER SKATER

Threading the Forest Maze, Human Fire Spindle, Novelty Barrel Skating Act, with other Features, all copyrighted.

MONOHAN making three of the jumps on one side of the rink, as illustrated.

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JENNIE HOUGHTON ROLLER SKATER

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HECTOR DE SILVIA Australia's Champion Fancy and Trick Skater. "DARE DEVIL OF THE AGE"

Introducing His Original and Famous "LEAP OF DEATH" Blindfolded on toe roller of one skate This Act is Copyrighted. Blindfolded on toe roller of one skate Permanent Address, THE SHOW WORLD.

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The Great Sensational Skatorial Artists. Team Skaters from start to finish. Playing return engagements in nearly all the rinks they have appeared in. Permanent address, Penn'a Roller Rink Association, Brookville, Pa.

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OPPOSING MOVING PICTURE INTERESTS FIRE FIRST GUNS IN GREAT WAR FOR SUPREMACY EDISON CLAIMS ABSOLUTE RIGHTS BY VIRTUE OF CAMERA PATENTS KLEINE TALKS—BIOGRAPH COMPANY DENIES VALIDITY OF PATENTS

THE EDISON MANUFACTURING COMPANY, of Orange, N. J., through General Manager William E. Gilmore, last week issued the following important statement to exhibitors of moving pictures in the United States:

A brief statement of the development of the motion picture art, and especially of its relation to the actual business conditions at present existing, and also an explanation of the effort recently made to better those conditions referred to in the public press, will be of interest to all exhibitors.

The modern art of reproducing animate motion by photography was invented and to a large extent made commercially possible by Thomas A. Edison. Patents were granted to him covering, first, the camera used for securing the pictures photographically, and, second, the motion picture films as a new product. These patents expire in August, 1914. We are advised by counsel that no practical and satisfactory camera can be used in this country that does not infringe the Edison camera patent, and that no motion picture film is now made that does not infringe the Edison film patent. Every motion picture film in use today, whether produced in this country or imported from abroad, is undeniably an infringement of the Edison film patent.

Suit for Infringement.

Upon the issue of the Edison patents, suit was commenced against a manufacturer of films for infringement of the Edison camera patent, and after many years of litigation and the expenditure of many thousand dollars, the suit was decided in our favor, and the patent was held to be infringed by the United States circuit court of appeals in New York. We are advised that this decision carries with it a substantial recognition of the Edison film patent, since the film is the product of the Edison camera, whose novelty and patentability have been judicially determined.

Other Manufacturers in Field.

During the litigation in question, numerous other manufacturers entered the field, which we were powerless to prevent, since it was first necessary that the original suit should be pressed to a final conclusion before others could be prosecuted with any probability of success. The business grew to very large proportions, film exchanges were inaugurated, and several thousand exhibitors sprang up all over the country. Two years ago motion picture shows were in great public demand, but at the present time they have fallen into disfavor if not actual disrepute. The reason for this change is not hard to find. Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness.

Bad Films Hurt Business.

A show in which such films are used can only do harm to the business. Everyone having the vital interests of the business at heart must know that if the public is to be instructed and amused, it must be by the use of films of high quality, in good condition and of novel and ingenious subjects. Although everyone recognized this fact there seemed to be no remedy, and the conditions went on, pulling the business down to a lower plane from month to month.

With the sustaining of the Edison camera patent and the strong probability that the Edison film patent would also be upheld by the courts, the important and responsible manufacturers in the country were wise enough to see that those patents would have to be acknowledged, and consequently applications for licenses were made to us.

It was then recognized that by properly limiting the conditions of these licenses the evils that have invaded the business could in a large measure be overcome, and the business be eventually placed on a high and legitimate plane.

Licenses Issued to Film Firms.

Licenses have therefore been granted to the following concerns, which, with the Edison Manufacturing Company, are alone authorized to manufacture or sell non-infringing films in this country:

- Essanay Company.
- Kalem Company.
- S. Lubin.
- G. Melies.
- Pathé Freres.
- Selig Polyscope Company.
- Vitagraph Company of America.

Under the licenses which have so far been granted, involving the payment of royalties for the use of the patents, we have required that certain conditions shall be strictly observed, the most important of which, to the exhibitor, are the following:

- (1) Licensed motion pictures are sold only to licensed exchanges, who shall agree in writing with the several manufacturers not to rent out the pictures below the agreed minimum rental schedule.
- (2) Any exchange cutting prices, offering special inducements to exhibitors or in any other way violating its agreements with the manufacturers, shall be immediately cut off and will not thereafter be recognized by any of the licensed manufacturers.
- (3) The exchanges agree with the licensed manufacturers to return every film purchased from them within a specified time.
- (4) The manufacturers will not in any way recognize exchanges dealing directly or indirectly in infringing films, and the exchanges in turn agree that they will supply films only to exhibitors who use licensed pictures exclusively.

We are assured by counsel that the above conditions are in every respect entirely legal

and that any violation thereof can be proceeded against by an action for infringement of the Edison patents. In this connection a few decisions of the United States Courts may be briefly referred to.

In *Bement & Sons vs. National Harrow Co.* (186 U. S. 70), the Supreme Court of the United States said:

"The provision in regard to the price at which the licensee would sell the article manufactured under the license was also an appropriate and reasonable condition. It tended to keep up the price of the implements manufactured and sold, but that was only recognizing the nature of the property dealt in, and providing for its value as far as possible. This the parties were legally entitled to do. The owner of a patented article can, of course, charge such price as he may choose, and the owner of a patent may assign it, or sell the right to manufacture and sell the article patented, upon the condition that the assignee shall charge a certain amount for such article."

Victor Talking Machine Case.

In *Victor Talking Machine Company vs. The Fair* (123 Federal Reporter, 424), the United States Circuit Court of Appeals in Chicago said:

"Within his domain, the patentee is czar. The people must take the invention on the terms he dictates or let it alone for seventeen years. This is necessary from the nature of the grant. Cries of restraint of trade and impairment of the freedom of sales are unavailing, because for the promotion of the useful arts, the Constitution and Statutes authorize this very monopoly."

The same high Court in *Rubber Tire Wheel Co. vs. Milwaukee Rubber Works Co.* (154 Federal Reporter, 358), said:

"Under its Constitutional right to legislate for the promotion of the useful arts, Congress passed the patent statutes. * * * Congress put no limitation, except time, upon the monopoly. Courts can create none without legislating. The monopoly is of the invention, the mental conception as distinguished from the materials that were brought together to give it a body. * * * Use of the invention cannot be had except on the inventor's terms. Without paying or doing whatever he exacts no one can be exempted from his right to exclude. Whatever the terms, Courts will enforce them, provided only that the licensee is not thereby required to violate some law outside of the patent law, like the doing of murder or arson."

See also: *Edison Phonograph Co. et al vs. Kaufman*, 105 Federal Reporter, 960.

Edison Phonograph Co. et al vs. Plke, 116 Federal Reporter, 863.

National Phonograph Co. vs. Schlegel, 128 Federal Reporter, 733.

Will Enforce Its Rights.

While, therefore, under our legal and constitutional authority as the owner of the Edison patents, conditions and limitations might have been lawfully imposed which would have been harsh and onerous, we have sought only to exercise our rights in the premises to the extent of enforcing such conditions as will insure to the best interests of the business. The conditions which we have imposed will without doubt, be of great advantage to the exhibitors as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

The exchanges of this country (who have recently formed an association under the name of the "Film Service Association"), have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents, and they have agreed to be bound by contracts of sale imposed by the undersigned and the seven licensed manufacturers above referred to, in which the conditions imposed by our license are expressed.

Position of Exhibitors.

The position of each exhibitor who may wish to handle licensed pictures and avoid the danger and expense involved in using infringing pictures, will be as follows:

- (1) The exhibitor will have to rent films exclusively from exchanges who have agreed by contract to conform to the conditions imposed by the licenses, under the Edison patents.
- (2) The exhibitors will have to pay for service not less than the agreed minimum rental schedule.
- (3) Each exhibitor will have to sign a contract for each of his shows, with his exchange, for licensed motion pictures, such contract obliging the exhibitor to give a guarantee bond and preventing him from sub-renting films which are supplied to him.

Will Protect Licensees.

For our part we have obligated ourselves so far as lies within our power, as the owner of the Edison patents, to protect our licensees, whether they be manufacturers of licensed films, exchanges exclusively handling the same, or exhibitors using them, and we propose to institute suit against manufacturers and importers of infringing films, as well as against exchanges and exhibitors who may have such infringing films in their possession, for infringement of the Edison patents, and will push such suits to a final conclusion without regard to the expense involved. Furthermore, we stand ready at all times to protect our licensees, manufacturers, exchanges and exhibitors, from all suits or actions which may be brought against them for making, selling, renting or using licensed motion pictures under the Edison patents, provided, of course, the entire

GEORGE KLEINE, president of the Kleine Optical company, was interviewed last week by a reporter for THE SHOW WORLD, and he authorized the publication of his views regarding the moving picture industry, which are as follows:

"The moving picture business of the United States is now divided into two distinct sources of supply, and neither the rental exchange nor the exhibitor can secure films from both.

"The Edison Manufacturing company, acting under its own patents, has licensed certain manufacturers to make and sell moving picture films.

"The Biograph company, under its patents, has licensed the Kleine Optical company, representing nine European manufacturers; Italian Cines; Williamson & Co., London, and Williams, Brown & Earl, who import certain other lines of English films.

"As the bearing of these patent claims is of the utmost importance, and appears to be so slightly understood, not only by the rental exchanges but by the exhibitors as well, I will attempt to explain the situation as briefly as possible, as I understand it.

Edison Patents Litigation.

"Mr. Edison received letters patent No. 589,168 on Aug. 31, 1897, covering moving picture cameras and films. Litigation ensued between himself and the Biograph company, the latter being made defendants as infringers of this patent. The question was fought through the courts during an extended period, and the final decision upon this patent was rendered by the U. S. Circuit Court of Appeals on March 10, 1902, by Judges Wallace, Lacombe and Townsend, disallowing the Edison claims in toto.

"The court stated in effect that application should have been made to cover the specific apparatus used by Edison, and that the attempt to cover the entire moving picture art, broadly, could not stand.

"Edison then applied at the patent office for a re-issue, dividing his original claim into two applications for patents, one of them covering his specific type of moving picture camera, and the other covering motion picture films. Letters patent No. 13,037 were granted thereon, Sept. 30, 1902.

"Suits were then brought against the Biograph company and others for infringement of the camera claim, and these were strenuously defended for the Biograph company by Messrs. Kerr, Page & Cooper, whom I consider the most thoroughly informed firm of patent attorneys on moving picture matters in the United States.

Decision Applied to Camera Only.

"This litigation passed through the lower and the higher courts, and a decision was rendered early in 1907. In order to understand the question properly it must be emphasized that this decision applied to the camera only, and not to motion picture films, which the court dismissed in the following terms:

"In the prior suit the circuit court sustained claims Numbers 1, 3 and 5, and those only came to this court upon the appeal. It was held that the patentee was not entitled to such broad claims, the decree of the circuit court was reversed, and the bill dismissed.

"Thereupon the patentee applied for, and obtained a re-issue in two patents, one for the film as a new article of manufacture (the subject of original claim Number 6), WHICH IS NOT INVOLVED IN THIS CASE, and the other (camera patent) which is now sued upon."

Validity of Patents Established.

"This decision was advantageous to both litigants, as it established the validity of the Edison and the Biograph patents on cameras, i. e., the court declared that the Biograph company owned an original, valid patent covering its own apparatus, entirely distinct from the Edison camera, and the patents covering the latter were also upheld.

"According to the present situation, therefore, no moving picture negative can be made in the United States without infringing either the Edison or the Biograph camera patent. The rights of these two patentees are independent of each other, and each can license a manufacturer to make moving picture negatives in the United States upon his own apparatus.

"We now come to the Edison patent covering films. Claims 5 and 6 of the original application by Edison, covering films as 'an unbroken transparent or translucent, tape-like photographic film, having therein equi-distant photographs of suc-

cessive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous, straight-line sequence, unlimited in number, save by the length of the film.'"

Question of Perforated Edges.

"Paragraph 6 of the original application covers films in the same terms, adding the phrase 'with perforated edges.'"

"If these claims were declared valid, Edison would control the making of motion picture films, with or without perforated edges. However, these claims have never been fought through the courts, although I have been informed that suits having been brought from time to time against Pathe Freres, the Vitagraph company of America, and possibly others unknown to me. They were never adjudicated nor brought to a conclusion.

"The question that arises, therefore, which is of greatest interest to film buyers and users, is, what is the possibility of the courts declaring the validity of the Edison film patents?"

"I consider the decision of the Circuit Court of Appeals, referred to above, of March 10, 1902, as a precedent of the greatest value in enabling us to reach a conclusion as to the probable action of the court when this matter comes before it.

Extracts from Decision.

"That decision commented upon the film claims as follows:

"IT IS OBVIOUS THAT MR. EDISON WAS NOT A PIONEER, IN THE LARGE SENSE OF THE TERM, OR IN THE MORE LIMITED SENSE IN WHICH HE WOULD HAVE BEEN IF HE HAD ALSO INVENTED THE FILM. HE WAS NOT THE INVENTOR OF THE FILM. HE WAS NOT THE FIRST INVENTOR OF APPARATUS CAPABLE OF PRODUCING SUITABLE NEGATIVES, TAKEN FROM PRACTICALLY A SINGLE POINT OF VIEW, IN SINGLE-LINE SEQUENCE, UPON A FILM LIKE HIS, AND EMBODYING THE SAME GENERAL MEANS OF ROTATING DRUMS AND SHUTTERS FOR BRINGING THE SENSITIZED SURFACE ACROSS THE LENS, AND EXPOSING SUCCESSIVE PORTIONS OF IT IN RAPID SUCCESSION."

"The court then says regarding original claim No. 5:

"THE FIFTH CLAIM OF THE PATENT IS OBVIOUSLY AN ATTEMPT BY THE PATENTEE TO OBTAIN A MONOPOLY OF THE PRODUCT OF THE APPARATUS DESCRIBED IN THE PATENT, SO THAT IN THE EVENT IT SHOULD TURN OUT THAT HIS APPARATUS WAS NOT PATENTABLE, OR THE PRODUCT COULD BE MADE BY APPARATUS NOT INFRINGING HIS, HE COULD NEVERTHELESS ENJOY THE EXCLUSIVE RIGHT OF MAKING IT. A CLAIM FOR AN ARTICLE OF MANUFACTURE IS NOT INVALID MERELY BECAUSE THE ARTICLE IS THE PRODUCT OF A MACHINE, WHETHER THE MACHINE IS PATENTED OR UNPATENTED; BUT IT IS INVALID UNLESS THE ARTICLE IS NEW IN A PATENTABLE SENSE,—THAT IS, UNLESS ITS ORIGINAL CONCEPTION OR PRODUCTION INVOLVED INVENTION, AS DISTINGUISHED FROM ORDINARY MECHANICAL SKILL IF IT IS NEW ONLY IN THE SENSE THAT IT EMBODIES AND REPRESENTS SUPERIOR WORKMANSHIP, OR IS AN IMPROVEMENT UPON AN OLD ARTICLES IN DEGREE AND EXCELLENCE, WITHIN ALL AUTHORITIES THE CLAIM IS INVALID."

Length of Film Not Defined.

"BY THE TERMS OF THE CLAIM THE LENGTH OF THE FILM IS NOT DEFINED, NOR IS THE NUMBER OF PHOTOGRAPHS WHICH IT IS TO REPRESENT DEFINED. IT IS TO BE AN UNBROKEN, TRANSPARENT OR TRANSLUCENT, TAPE-LIKE PHOTOGRAPHIC FILM; IT IS TO HAVE THERON EQUIDISTANT PHOTOGRAPHS OF SUCCESSIVE POSITIONS OF AN OBJECT IN MOTION; THESE PHOTOGRAPHS ARE TO BE ARRANGED IN A CONTINUOUS, STRAIGHT-LINE SEQUENCE, AND THE NUMBER OF THEM IS NOT LIMITED. SAVE BY THE LENGTH OF THE FILM THE FILM WAS NOT NEW, AND IF THE OTHER CHARACTERISTICS OF THE PRODUCT ARE NOT NEW, OR ARE NEW ONLY IN THE SENSE THAT THEY ADD TO THE ARTICLE MERELY A SUPERIORITY OF FINISH, OR A GREATER ACCURACY OF DETAIL, THE CLAIM IS DESTITUTE OF PATENTABLE QUALITY."

"IN VIEW OF THESE PROCEEDINGS AND THE ACQUIESCENCE OF THE PATENTEE IN THE LIMITATIONS IMPOSED UPON THE CLAIM BY THE PATENT OFFICE, ITS NOVELTY DEPENDS MAINLY UPON THE LENGTH OF THE FILM. THIS FEATURE OF THE CLAIM IS SATISFIED BY ANY FILM WHICH IS LONG ENOUGH TO CARRY A SUFFICIENT NUMBER OF SUCCESSIVE PICTURES TO REPRODUCE, WHEN PROPERLY USED, SOME DEFINITE CYCLE OF MOVEMENTS TO CONVEY THE IMPRESSION OF REALITY TO THE OBSERVER. A FILM HAVING THIS CHARACTERISTIC WAS NOT NEW, IN THE SENSE THAT ITS PRODUCTION INVOLVED INVENTION. THE DU COS (patented in 1864) APPARATUS WAS CAPABLE OF TAKING THE REQUISITE NUMBER OF PICTURES IN AN EXHIBITING APPARATUS. PROF. MORTON TING APARTUS, PROF. MORTON TING APARTUS FOR THE COMPLAINANT (Edison) IN HIS TESTIMONY, CONCERTED THAT A SERIES OF PHOTOGRAPHS OF AN OBJECT IN MOTION COULD HAVE BEEN TAKEN UPON A PAPER STRIP OF

handling of such suits is entrusted to attorneys of our own selection.

Yours very truly,
EDISON MANUFACTURING COMPANY,
By WILLIAM E. GILMORE,
General Manager.

The undersigned licensed manufacturers under the Edison patents, endorse all the statements above made.

- Signed:
- ESSANAY COMPANY,
By George K. Spoor, President.
 - KALEM COMPANY,
By F. J. Marlon, Treasurer.
 - SIEGMUND LUBIN,
By GASTON MELIES, Attorney.
 - GEORGE MELIES,
By J. A. BERT, Assistant Treasurer.
 - PATHE FRERES,
By Wm. N. SELIG, President.
 - SELIG POLYSCOPE COMPANY,
By Wm. T. ROCK, President.
 - VITAGRAPH COMPANY OF AMERICA,
By Wm. T. ROCK, President.

OF THE CERTIFICATE OF THE DU COS PATENT... THE POINT OF VIEW... THE LENGTH OF THE FILM... THE NUMBER OF PHOTOGRAPHS... THE CHARACTERISTICS OF THE PRODUCT... THE SENSE THAT ITS PRODUCTION INVOLVED INVENTION... THE DU COS (patented in 1864) APPARATUS WAS CAPABLE OF TAKING THE REQUISITE NUMBER OF PICTURES IN AN EXHIBITING APPARATUS. PROF. MORTON TING APARTUS, PROF. MORTON TING APARTUS FOR THE COMPLAINANT (Edison) IN HIS TESTIMONY, CONCERTED THAT A SERIES OF PHOTOGRAPHS OF AN OBJECT IN MOTION COULD HAVE BEEN TAKEN UPON A PAPER STRIP OF

THE CAMERA OF THE CERTIFICATE OF ADDITION OF THE DU COS PATENT, AND THESE NEGATIVES MIGHT HAVE BEEN TRANSFERRED TO A TRANSLUCENT PAPER STRIP, AS A SERIES OF POSITIVES AND THAT IT WOULD REQUIRE NO INVENTION, IN VIEW OF THE INSTRUCTIONS WHICH DU COS GIVES AS TO DOING THIS, TO PREPARE SUCH A STRIP OF PAPER WITH A SERIES OF PICTURES UPON IT. HE DIFFERENTIATES THE FILM OF THE CLAIM FROM THE FILM WHICH COULD HAVE BEEN THUS PRODUCED IN THE FACT THAT THE PICTURES, NOT HAVING BEEN TAKEN FROM A SINGLE LENS, WOULD NOT ALL BE TAKEN FROM THE SAME POINT OF VIEW. THIS CONCLUSION, HOWEVER, OVERLOOKS THE FACT THAT PRACTICALLY THE IMAGES WERE PRODUCED FROM THE SAME POINT OF VIEW, IN THE DU COS APPARATUS, THE SINGLE APERTURE THROUGH WHICH THE LENSES OPERATE, AND THAT IT IS QUITE IMMATERIAL WHETHER THE SAME POINT OF VIEW IS OBTAINED BY THE USE OF A SINGLE LENS, OR BY THE USE OF A NUMBER OF LENSES, FOR THE PURPOSE OF MEETING THIS CHARACTERISTIC OF THE CLAIM.

"WE CONCLUDE THAT THE COURT BELOW ERRED IN SUSTAINING THE VALIDITY OF THE CLAIMS IN CONTEST, AND THAT THE DECREE SHOULD BE REVERSED, WITH COSTS, AND WITH INSTRUCTIONS TO THE COURT BELOW TO DISMISS THE BILL.

Merits of Latham Patents.

"On the other hand, the Biograph company own the Latham patent, which has been very little known except by those who have made a special study of motion picture inventions. Disregarding the other claims of this patent, I consider the first paragraph of the utmost importance, so far as the legal aspect of the question is concerned. The merits of the patent have not yet been passed on by the courts. "The main point involved covers the use of the loop between the upper sprocket of a projecting machine, or camera, and the film gate. I know of no camera or projecting machine using a film longer than 75 feet which can possibly evade the use of the loop. The claim is simple, but radical. IF IT IS DECLARED VALID BY THE COURTS, NO CAMERA NOR PROJECTING MACHINE CRANK WILL TURN IN THE UNITED STATES UNLESS AUTHORIZED BY THE BIOGRAPH COMPANY, ENGAGING FILMS LONGER THAN 75 FEET.

"Suits were brought against the Edison Manufacturing company by the Biograph company several days ago, for infringement of this patent.

Contract With Biograph Company.

"In order to guarantee protection to buyers and users of the films marketed by the Kleine Optical company, we have made a contract with the Biograph company covering all of these films, and in accordance with its terms any suit that may be brought against purchasers or exhibitors for alleged infringement of the Edison film patent because of the use of our films will be defended by the Biograph company, free of charge; and, furthermore, immunity is given against prosecution for infringement of the loop patent of the Biograph company, to those using films licensed by the Biograph company.

"As to the general policy of my company, it will place upon the market all desirable novelties made by the nine European manufacturers whose product we control in this country, and also films made by the Biograph company. In addition, we shall handle films imported by Italian Cines, Williamson & Co., and Messrs. Williams, Brown & Earl. "It shall be our purpose to exploit these films throughout the United States, making them easily available to all exhibitors, either through our various rental bureaus, or renting companies with which I am personally affiliated, as well as through any independent rental exchange that wishes to purchase these films.

Establishing New Connections.

"New connections are being established as rapidly as possible. Missouri points will be supplied with independent films from a new office in St. Louis established by the Kleine Optical company of Missouri. A new rental bureau will be in operation at Birmingham, Ala., Monday, March 2. Our other rental bureaus at Seattle, Denver, Des Moines, Indianapolis, Montreal and New York are fully equipped to give the most efficient service.

"We have been in constant communication by cable, since the convention at Buffalo, with the European manufacturers whom we represent, and they have entered into the spirit of the situation in a most enthusiastic manner, promising a series of film novelties that will excel from every standpoint. "All films that we control, and those of affiliated concerns, acting under the Biograph license, will be sold outright, without restrictions as to their use.

"The question that has become of vital importance to rental exchanges is the purchase of films. After mature consideration the Kleine Optical company will hereafter abolish the system of standing orders for new subjects. I have long recognized that to insist upon the purchase of all new subjects, long before they are seen, or even manufactured, is an injustice to the rental exchanges, and an imposition upon the exhibitors who are compelled to use undesirable films, forming a material percentage of the total output, frequently against their will. In the early days of this business as it now exists this could not be considered unreasonable, as the supply of subjects was limited, and every film was usable that was not obscene, extremely vulgar, or highly sensational.

Censorship Policy Followed.

"We have always followed the policy of censorship at the root, and have never imported films that could be considered objectionable from any view-point. This is due to our system of inspecting samples of every subject before our stock was shipped from Europe. "The standing order system is oppressive also because it compels the rental

exchange to accept an indefinite quantity of films, subject to great variations from week to week. No exchange, under this rule, can state in advance the total sum of its film bills—a condition which would not be tolerated in any other line of trade.

"In harmony with this position, we have decided upon a uniform price for films to all rental exchanges in good standing, irrespective of size or quantity purchased. A large exchange will have no advantage, because of heavier purchases, over the small concern.

"In view of the fact that we charge a selling price for films, we think it but just that the buyer own the goods that he has paid for, without restriction, and do not attach any conditions calling for the return of our films at the expiration of a stated period.

Purchasers May Rent Films.

"Purchasers of our films are at liberty to rent them to others, without restrictions as to rental prices, or manner of use.

"A movement has originated in Chicago among owners of nickelodions which bids fair to spread to all large cities of the United States. These exhibitors have formed an association called the Moving Picture Theater Protective Association of Chicago, with varied objects, among them being resistance to oppressive city ordinances, and in general to further the interests of the members.

"A forward step has been taken by this association in the matter of film rentals. A new renting exchange has been formed, called the Independent Film Exchange, incorporated under the laws of Illinois, of which I have the honor to be president.

"Reciprocal arrangements have been made by which this exchange will rent films in Chicago only to members of the Moving Picture Theater Protective Association, which will confine its rentals to the Independent Film Exchange. This system will strengthen both the exchange and the association, I am prepared to assist in the furthering of this movement throughout the United States in any city capable of supporting such an exchange.

"The activities of these exchanges are not to be confined to their home cities, the exclusive feature being applied only in the city of origin. I will be pleased to hear from owners of picture theaters in other cities, and will give information as to details of organization. The efforts of these local associations need not be confined to the rental of films, but can include united action upon any question of interest.

"Attention need hardly be drawn to the strength of such an association against all opposing interests that may be inimical.

Future of Industry Promising.

"I would say to those pessimists who are doubtful as to the future of the moving picture industry, that, in spite of the present unsettled—not to say critical—condition of affairs, the future appears to me to be more promising than ever. Case after case can be cited demonstrating the increasing interest in motography upon the part of the general public. If there were any evidence of a lessening of this public interest, I would consider the situation of serious concern.

"It should be gratifying, however, to every one interested that public interest is growing, and the general average tone of moving picture shows is improving. So far as my observation extends, it is demonstrated that for every small store show that closes, a large moving picture theater is opened.

"I need only mention the use of Keith's theaters, in New York city, exclusively for moving picture shows, replacing vaudeville; also, the Garrick, at St. Louis, the Lyric at Cleveland, the Orpheum at Chicago, and the Hopkins at Louisville,—all of them pretentious houses, many involving the payment of enormous rentals.

Will Improve Exhibitions.

"The introduction of moving pictures into theaters of this character must undoubtedly tend to improve the character of the exhibition, as well as enlist the patronage of a class of people who have heretofore known nothing of that branch of entertainment, having been inclined to consider this class of amusement beneath them.

"In Paris, France, the Hippodrome is to be devoted exclusively to moving pictures. This seats some 7,000 people, and will have an orchestra of 60 pieces. The films for this resort will be supplied in the main by the European manufacturers whose product will be marketed in this country under the Biograph license, and the same subjects will be available for the most humble nickelodion in the smallest country town.


"It appears to be inevitable, much as I regret it, that there will be two factions in the motion picture field for some time to come; and that circumstances force me and the Kleine Optical company, with which I have been identified since its inception, into a position of business opposition to many personal friends engaged in this business, for whom I have the highest regard. I can only say in conclusion that if competition becomes bitter, the conflict will be conducted, as far as we are concerned, along clean and wholesome lines, without personalities, and while our campaign may be aggressive it is unavoidable, and has been forced upon us by conditions."

Biograph Sues Edison.


An action has been commenced in the United States Court, New York, by the American Mutoscope & Biograph Company against the Edison Manufacturing Company to prevent the latter company from manufacturing and using cameras and projecting machines to which the principle of the loop of Latham is applied. The Latham patent is the property of the plaintiff and it is claimed that all moving picture cameras and projecting machines employ it. Attorneys Kerr, Pusey & Cooper, of 149 Broadway, New York City, represent the plaintiff company.

Phil Fisher Wins Suit.

A judgment was rendered in the Circuit Court, Chicago, last week, in favor of Phil Fisher against Weber and Rush for \$185 and costs, same being full amount sued for. The suit was for payment of services performed by Fisher in routing and booking The Belle of Broadway, which was never produced.



THE
MOVING PICTURE OPERATOR
NEWS, VIEWS AND DISCUSSIONS
BY GEORGE J. GILMORE.



IT has not been my intention in the least, through the questions presented in this column, to reflect discredit upon the intelligence of operators. Some of these questions no doubt appear ridiculous to those who are competent; nevertheless the fact remains that there is a very large majority of "photographers" who manipulate the crank with a poor conception of anything relative to the business.

Following are the last series of questions which an operator should be able to answer in order to qualify for a license:

65. Will two 110 volt rheostats work satisfactorily in series with a hand feed arc lamp, operating on a 220 volt circuit?

66. About what is the carrying capacity in amperes of the ordinary hand feed arc lamp?

67. Would you cut in your lamp on a circuit of 550 or 1,000 volts?

68. How would you harness the excessive voltage?

69. Do you think it advisable to use small strands of wire for fuses?

70. Supposing your rheostat proves satisfactory, light apparently giving no trouble, and you discover your feed wires were hot; what would that indicate?

71. What is "Greenfield," and "conduit"?

72. Is fibre and rubber a good or bad insulation for an arc lamp?

73. What insulation would you use to protect wires passing through sheet iron or metal?

74. What are the advantages of a three-wire system?

75. How would you connect up your lamp on a three-wire circuit?

76. How would you determine the live side of a two-wire alternating current circuit?

77. What in your opinion are the requisite characteristics to enable a man to become a good operator?

F. J. Becker, operator at the Grand Family theater, Fargo, N. D., writes that he is making efforts to organize the operators in and about the Dakotas. We trust that he may meet with success and co-operation.

W. M. Conway, operator at the Electric Museum, Minneapolis, Minn., presents his views governing the fire protection of a machine. He claims the lamp-houses demanded by the electrical department of Chicago are much too large, recommending the old standard size as being preferable.

As a matter of fact all of the larger cities have adopted the rules and regulations governing the moving picture machine, as laid down by the authorities of Chicago.

Mr. Conway also recommends the use of a take-up device with lower magazine, in place of a tank-box, to lessen the danger of fire and also protect the film and keep it in better condition.

His ideas advanced are logical, but sad to relate, the powers that be do not view the artistic value of a film. They know nothing of take-ups, their sense of the beautiful being limited to tank-box, sheet-iron and trimmings of this nature.

Earl M. Tompkins, operator at Lyric theater, Maquoketa, Ia., writes that he is heartily in favor of licensing operators, realizing the responsibility which rests on them.

Charles M. Guldv, operator at the Dixie theater, Mattoon, Ill., states he is deeply interested in the good of the cause, and compliments this department very highly.

J. H. Walker, operator at the Pictorial theater, Hillsboro, Tex., says that the moving picture business is prospering in his vicinity, which presents excellent opportunities for progressive showmen.

Julius H. Hirschburg, operator at the Rest theater, Oakland, Cal., has been operating at the above theater for six months, during which time he has been very fortunate in not breaking condensers, and has not had a single break-down. Fine record, Hirschburg, keep it up.

In Chicago, under an ordinance "prohibiting the exhibition of obscene and immoral pictures, and regulating the exhibition of pictures of the classes and kinds commonly shown in mutoscopes, cinematographs and penny arcades," permits to exhibit moving pictures are issued by the chief of police, George M. Shippy.

A new film issued by the Vitagraph Company of America is entitled Treasure Island, and promises to meet with great popularity. The subject is interesting, and the photographic qualities are excellent. The steadiness of the picture is marked, and altogether it is one of the best films the Vitagraph company have ever produced.

In succeeding issues answers to the questions propounded, as made by readers of this column, will be presented.

A LEGITIMATE ENTERPRISE.

Philadelphia Press Upholds Moving Pictures and Kindred Shows.

In commenting, editorially, upon the moving picture show ordinance which was introduced into the Philadelphia city council recently, the Philadelphia Press observes:

"The moving pictures and kindred shows are a legitimate business. They afford a cheap and usually innocent entertainment for thousands who cannot afford to indulge in more expensive recreation. Their very

cheapness, popularity and newness tend to make their proprietors indifferent to hazardous conditions and make their oversight and regulation imperative. The Boyertown calamity taught its lesson and the ordinance introduced into councils last Thursday is its fruit. The city authorities have taken precautions without waiting for the acting of councils, but it is proper that this new entertainment should be regulated by law. The buildings in which these shows are given were not designed for this purpose. They are not, as a rule, fireproof, and the tendency to make them veritable fire traps by paint and boards and canvas has to be checked. The ordinance provides against these dangers, and its enforcement, without closing any proper place, should make these cheap shows comparatively safe for those who frequent them, and decrease the fire risk of the neighborhood."

The managers of the leading moving picture places in Philadelphia are heartily in favor of judicious regulation. Lubin, Harry Davis and other leaders in the local field have already taken every precaution to insure the comfort and safety of their patrons.

LATE EDISON FILMS.

Playmates and Cupid's Pranks Are Enjoyable Subjects.

Following is a synopsis of the scenes of the late Edison films:

Playmates.

At Luncheon—A little girl and her dog. The latter dressed. A pipe in his mouth. The mother and nurse appear. They propose a meal for the girl and her playmate. Both eat very quickly. The child becomes ill. The dog leaves to inform the mother of the mishap.

Fidelity—He immediately returns to his playmate. Remains by her side until mother and nurse arrive. The child is gently removed from the room.

A Silent Prayer.—The child put to bed. A physician summoned. The dog climbs into the bed beside the sick girl. The father and the doctor arrive. The latter insists upon the dog being removed from the child's side. The doctor prescribes for the patient. Has little hope for her recovery. Her playmate comes in silently and assumes an attitude of prayer by the bedside which is quickly followed by the child's mother, and all others present bow their heads.

The Answer.—The little girl is able to be up. Her faithful dog beside her. She quickly recovers from the illness and is again with her faithful companion. (Length, 360 feet.)

Cupid's Pranks.

The Workshop on Mount Olympus—The diminutive God of Love at work. After finishing a quiver of arrows, he tires and falls asleep. He is awakened by the thundering voice of Jupiter, who gives him a thrashing with his forked lightning for being idle.

The Flight of Cupid—He alights on a skyscraper. With his field-glass, he surveys his surroundings. He spies a society reception. Arrives there in time to inspect the elite as they enter.

The Ball-Room.—Dan selects his victim. Sends his arrow into the heart of the fair lady. Brings to her side the hero. They meet. His work so far accomplished.

The Game of Hearts.—The hour is late. Cupid reverses the hands of the clock. They continue to play. Dan lowers the light. In the moonlight their troth is plighted.

The Fond Good-Bye.—The parting kiss. Another kiss. Then several more of them. Cupid uses his field-glass on the town clock. The hours are rapidly passing away. Snow is falling and covers them with its mantle of white. Dan builds a fire to keep warm. The lover shakes the snow from him and departs with regret.

The Quarrel.—A photograph drops from the book of poems which the lovers are reading. She is unable to explain. He departs in anger. Dan is much abused during the quarrel and leaves hobbling on a crutch.

Returning the Presents.—Each arranges to return all letters and gifts. She conceals one fond missive in her gown for sweet memory's sake. Cupid, not to be outwitted, discovers her action. He reveals it to her lover. The latter demands the letter. She unwillingly returns it. A perusal of its contents and all is forgiven.

The Happy Marriage.—The minister pronounces them man and wife. They depart on the honeymoon. Cupid's work is done. (Length, 935 feet.)

AFFAIRS AT SAVANNAH, GA.

Charles Bernard Tells of Activity in Show Line in the South.

Charles Bernard, secretary of the Billposters and Distributors of the United States and Canada, has returned to Chicago from an extended trip through the South.

He states that J. O. Bewan has been installed as local manager of the Bernard Advertising Service, at Savannah, Ga., vice W. H. Kent. The plant is being repaired, increased in capacity, and an aggressive campaign has been arranged to interest the local trade on outdoor display.

The prospect of the automobile race course at Savannah being made a permanent feature, and the coming Vauderbilt cup race, has benefited the business materially, \$500 worth of bulletin signs being sold to two local firms last week. Attractive boards for posting will be built around the twenty-mile course, and at the most prominent locations they will be lighted by electricity.

The grand stand for the auto races at Savannah on March 18 and 19 will seat over 5,000. Boxes are all sold at \$25 each for the two days.



Things Theatrical in Empire City

By J. I. Hoff. New York Manager, Show World.

NEW YORK, Feb. 29.—Another big week has been recorded on the books of the metropolitan theaters. Exceedingly pleasant weather and a holiday set the ball a-rolling a bit faster and the turnaway crowds have become larger. At the big Hippodrome, the crowds on Washington's birthday were larger than ever before seen at that popular palace of amusement. Waiting lines of ticket buyers extended all over the neighborhood, some of them two blocks long. More people were crowded inside than any previous record of the house could show. Conditions all along Broadway were practically the same. But, of course, holiday business is not to be taken as an example. Can't have holiday crowds every day. It is interesting to note, however, that there are a lot of good shows in town and they are doing business just a good bit above the average.

If there are any croakers left they should look up the records. They will discover that it is several seasons since New York has had as many artistic and box-office successes as now. There is scarcely a chance for comparison, so far ahead is this season's record, especially for the first-class houses.

There was not a big sensation last season equal to The Merry Widow at the New Amsterdam this season; there was no Soul Kiss, no Waltz Dream, no Thief, no Witching Hour. In the musical plays Weber's Merry Widow Burlesque is doing as well this season as the best on Broadway did last season.

Sothern's engagement at the Lyric this season has far eclipsed his joint engagement with Miss Marlowe last year. Maude Adams' engagement just closing has a record that is seldom equalled by any star. The engagement of David Warfield at the Stuyvesant has been exceptional in every sense. Herald Square with Lew Field's Girl Behind the Counter never had a better record.

Polly of The Circus is a big hit at the Liberty, Victor Moore in the Talk of New York is away above the average at the Knickerbocker. Miss Hook of Holland is playing to large returns at the Criterion. John Slavin and Sallie Fischer in A Knight for a Day at Wallack's draw big houses; Top O' The World, just gone on tour, had an excellent run to capacity at The Majestic and Williams and Walker's Bannanna Land is now crowding that house.

The Warrens of Virginia is doing a fair business at the Lyric; Otis Skinner in The Honor of the Family gives promise of a successful run at The Hudson. There are others.

The conclusion is that right here in New York, at least, every theatrical venture that deserves success has attained it, and the trouble has not been a bad season so much as it has been bad plays.

In future proof of this may be cited the success of the burlesque houses here in comparison with the business done at houses playing popular priced melodrama, both catering to the same classes. Burlesque managers also report good business on the road, while most of the melodrama and other popular priced shows have been closed.

New Plays in Town.

This past week witnessed the opening at The Casino of San Bernard's new musical play Nearly a Hero and Henry Ludlowe in Richard III at the Bijou, on Monday night; Paid In Full at The Astor on Tuesday night; Miss Olga Nethersole presented Carmen, Sapho, Magda, Camille, The Second Mrs. Tangueray, repeating Sapho at the two performances Saturday. At the Stuyvesant David Warfield revived The Music Master.

Plays at Popular Prices.

This week's bills at the combination houses where weekly changes are the rule were: American—Tony the Bootblack; Blaney's Lincoln Square—Edna May Spoon; or in The Mormon's Wife—Dewey theater—The Sultan's Wives and The Girl from Chelsea Gotham theater—A Night in Paris and Off to the Front; Grand Opera house—The Dairy Maids; Hurlitz and Seamon's Music hall—Clark's Runaway Girls; Murray Hill—The Trocadero Burlesquers; Metropolitan—Playing the Ponies; New Star—Nellie, the Beautiful Cloak Model; Thalia theater—Uncle Tom's Cabin; West End—The Big Stick; Yorkville—McFadden's Flats.

Nearly a Hero.

San Bernard's appearance in Nearly a Hero at the Casino is his first in New York under Shubert management. The play—book and lyrics by George Grant—is designed to accommodate the comedian's rag-time dialect and to exhibit a few new samples of Broadway show girl anatomy not already under contract to F. Ziegfeld, Jr. Alan Dale fittingly speaks of it as "The Show Girl's Paradise," which would indicate that it had a few on The Soul Kiss.

Bernard appears in the character of a tailor named Ludwig Knoedler. He gets mixed up with a deceiving husband, an irate wife, a sentimental female in love with him, and a shop full of show girls who have to be measured for costumes. The fun commences when the tailor comes to take their "plans and specifications." Sam Edwards impersonates the husband Jabez Doolittle, who is so close fisted that Bernard intimates that he goes through his clothes with a vacuum cleaner. Ethel Levey is Angelina De Vere, a queen of musical comedy, and lives up to her title in a few excellent numbers. Neva Avner, Ada Lewis, Elizabeth Brice and Edgar Norton also distinguish themselves. There are a number of novel features which help out.

Plays on the Way.

For the week of March 2-7 a number of changes are scheduled at the first-class houses. Wm. H. Crane in George Ade's comedy, Father and the Boys, opens at the Empire theater. On the same date Nat. C. Goodwin opens at the Garrick in George Broadhurst's new play, The Easterner. The Russian actress, Mms. Vera Komisar-

zhevsky, of whom mention has been made in these columns, will open at Daly's on March 2. A Doll's House, by Ibsen, and The Fires of St. John, by Sudermann, will be the first week's bill. The star with her brother and maid arrived in New York on the Kaiser Wilhelm II, Feb. 25; the company were booked to arrive on the Buelow a week later.

Dustin Farnum will appear at the Bijou March 2 in The Rector's Garden, a four act drama by Byron Ongley. The first presentation on any stage of this play was given at Plainfield, N. J., Feb. 24. It is the story of a Westerner who is saved from becoming a highwayman, but turns minister instead and after much trouble wins the love of an Italian girl from a lieutenant and marries her. The cast includes Grace Elliston, Eilef Errol, Madeline Louis, Alice Keife, Emily Baker, Ina Hammer, Edward N. Ellis, Al Roberts and A. P. Simmons.

The Spooners with a capable company are still playing to good business at Blaney's Lincoln Square theater. The bill for this week was a Mormon Wife. Next week Zaza.

Paid in Full.

Eugene Walters, a new author, with a new play, Paid in Full, made his bow to Broadway Feb. 25 at the Astor. Briefly, the play has to do with the career of a clerk who on a small salary marries and lives modestly in a Harlem flat. His fellow clerks are more fortunate than he and, for a while, he sulks and then takes to theft. With the stolen money he and his wife take up more luxurious quarters, and thus matters continue until his employer returns. The latter, having been a friend of the family of the clerk's wife, marvels at the change. The result is exposure for the clerk.

In the cast were Tully Marshall, Ben Johnson, Frank Sheridan, John Arthur, Lillian Albertson, Hattie Russell and Oza Waldrop.

Bills at Vaudeville Theaters.

The sensation in vaudeville was the failure of Gertrude Hoffman to appear on the bill at Keith and Proctor's 125th street house with Eva Tanguay as announced. The story is that Miss Tanguay positively refused to appear if Miss Hoffman was allowed to go on and give an imitation of her, as it was proposed she should do. Then Miss Hoffman was told to cut the Tanguay thing and she refused to play. Max Hoffman offered to bet \$5,000 that Gertrude could put it all over Eva in a contest, and Miss Gertrude came out Tuesday morning in a cold type announcement daring Eva to go on first and let her close the show. The 125th street house was crowded Monday night to see the fun that didn't come off. If the Keith & Proctor diplomats should succeed in getting these two artists to stick on the same bill, there will be no New York house big enough to hold the crowd. Others on the bill at 125th street were: Emma Francis, the whirlwind dancer and her Arabs; Avery and Hart, the best colored team in vaudeville; Clarence Vance, the southern singer, in new songs; the Tourbillon Troupe of acrobatic bicyclists; Dolan and Lenhart, in a sketch; and Armstrong and Clarke.

Alahambra.—Miss Jessie Millward, the well-known legitimate actress, appeared in a sketch entitled, The Queen's Message; Ella Snyder in Commencement Day; The Virginia Judge, Walter C. Kelly; the Military Octette and the Girl with the Baton; Ward and Curran in The Terrible Judge; Mr. and Mrs. Allison, in Minnie from Minnesota; Huber and Warren, musical black-face comedians, and the Josette Troupe. Colonial.—Rose Lloyd; George Evans, the Honey Boy; Karno's company; A Night in an English Music Hall; Homer B. Mason and Margaret Keller in A Hero; Felix and Caire, in Just Kids; Jesse Lasky's Grenadiers; Hal Merritt, the cartoonist; Clermont's animals, and Morris and Morris.

Hammerstein's Victoria.—The program was headed by Taylor Granville and company, in The Star Bout, introducing a realistic boxing exhibition; That Quartet, Sylvester, Jones, Pringle and Morrell; Wilfred Clark and company, the one act farce, What Will Happen Next?; Al Whelan, the English entertainer; Searl and Violet Allen company, presenting The Traveling Man; Hanson and Nelson, in a singing and dancing specialty; Spissell Brothers and Mack, comedy acrobats; The Great Eldredge, in artistic sand pictures and new vitagraph views.

Keith and Proctor's Fifth Avenue.—Nat M. Wills, the tramp comedian; Eugenie Fougere, the French Chanteuse; Benjamin Chapin's one act drama, At The White House, adapted from his play of Lincoln; Horace Goldin, the famous English illusionist, assisted by Jeanne Francioli and company; Guyer and Crispin, in Watch the Fish; Hawthorne and Burt, the well-known Hebrew comedians; McCrea and Poole, sharpshooters; and the Camille Trio, Keith & Proctor's Union Square.—Initial week of moving pictures with travelogues and illustrated songs.

Keith & Proctor's Fifty-eighth Street.—Joe Welch, in Ellis Island; James Thornton, the monologist; E. F. Hawley, in a miniature melodrama, The Bandit; The Gainsboro Girl in tableaux with electric light effects; Fred Ray and company; the Dankmar-Schiller Troupe; Katie Rooney, and Weston and Young.

Keith & Proctor's Twenty-third Street.—The Bijou Dream goes on merrily to a capacity business. There were three changes of bill this week.

Tony Pastor's Theater.—The show included Donovan and Arnold, in their original Irish comedy; Miss Helen Trix, comedienne, first time in New York; Billy Link and company, in a travesty; Potter and Hartwell, head balancers; Gorman and Cushman, race track comedy; Dawson and Whitfield, singers and dancers; Westman, Wren and company, comedy; Ed and Carrie Jordan and company, comedy creation; La Favor Brothers, acrobats; Sheldon and

Wilson, kid act; Misses Courtney and Dunn, dancers; Sam Drane and company, travesty; the Trotter and American Vitagraph, with life motion pictures.

Eden Musee Celebrates.

Twenty-five years of uninterrupted popularity is the record of Eden Musee, which celebrated the completion of the quarter century during the week of Feb. 24. The place is famous the world over and, aside from its wonderfully life like wax figures, it has the distinction of first introducing Otero, the famous Spanish dancer, to an American audience. The first Hungarian orchestra from Budapest and Munezi Lajos, a celebrated violinist, also appeared at Eden Musee for the first time in America. Other attractions of less note have appeared there, but the big feature has been the wax-works which change constantly and are always up to the times. It is estimated that 11 million people have visited Eden Musee since it was opened.

Mansfield's Art Collection.

The late Richard Mansfield's collection of paintings and art objects are now on exhibition and sale at the American Art Galleries, Madison Square South; the sale to commence March 2.

The collection comprises examples of the work of Romney, Sir Thomas Lawrence, Sir Godfrey Kneller, Hogarth, Largilliere, Sir Peter Lely, Allan Ramsay, Van Loo, Boonington, Inness, and J. M. W. Turner, besides antique Flemish tapestries, old Italian, French, and English furniture, together with rare old English Sevres, and other china, Bohemian glass, relics and curios.

The New Theater Project.

Complete plans of the New theater, a project which is being booked by a syndicate of wealthy men, have been made public.

The building will occupy a site fronting 200 feet on Central Park West. It will run back on Sixty-second street 225 feet and 200 feet on Sixty-third street. The house will seat 2,318 people, 600 in the orchestra pit, 300 in the boxes, and 1,418 in the two galleries. The boxes are arranged in two tiers of 24 each, most of which have been subscribed for.

Nine stairways will lead from the boxes through the foyer. In the rear of the boxes will be a private hall, so that box occupants of one floor may visit other boxes on the same floor.

The stage is to be 100 feet wide, 68 feet deep, and 112 feet in the clear. The depth below the stage will be 32 feet. The proscenium arch is to be 45 feet wide and 40 feet high. Few theaters have a stage so large.

Accommodations for the stars will be luxurious. Rooms for twenty-three men and fifteen women have been provided for. All the dressing rooms face on the street. Four or five of the thirteen elevators will be used to take the chorus girls and supers to and from the stage.

Under the same roof will be a school of music and dramatic art; there will also be roof gardens, a restaurant and buffet. It is the intention of the promoters to realize as nearly as possible the idea of a national theater.

Green Room Club Annual.

The fifth annual dress rehearsal of The Green Room Club, which was held Feb. 23, was one of the most successful ever given by that popular club. Jere Siegel was the general manager in charge and the function was pulled off at the New York theater under the stage direction of George Marion. There was a grand roundup of stars, and all the real managers in town had something to do. The audience, which packed the house, was composed of everybody else in the theatrical business and their friends. The proceeds were about \$4,500.

The Pigeon Dinner.

Edward Everett Pidgeon, who left the dramatic desk of The New York Press to take the management of the Gus Edwards Music hall, as the New Circle is to be called, was the guest of honor at a dinner given at Mouquin's restaurant on Ann street, Saturday night, Feb. 22, by his newspaper and theatrical friends. The dinner began at 11 p. m. and lasted till after breakfast. Among those present were A. L. Erlanger, Fred Thompson, George Cohan, Wells Hawks, Col. W. F. Cody, Lee Shubert, and fifty others.

Friars Club House Plans.

There has been a change of plan regarding The Friars' club house project. At first it was proposed to take a large house on 44th street, but it was found that the expense would be too great for the club to incur with safety. Now the plan is to secure a house somewhat smaller and lease all the privileges to a responsible manager who will provide the restaurant, buffet and rooming features without expense to the club, which becomes responsible for no more than the rent of the building. Friar Governor George Sammis has developed this plan to a point where he believes that something definite will soon be introduced.

The regular meeting Feb. 21 was as enjoyable as usual. The Friar Abbott, Wells Hawks was present for the first time in three weeks and presided. Remarks pertinent to the welfare of the club were made by Friars Lawshe, Antisdel, Joe Buckley, A. Toxen Worm, George Gill and Si Goodfriend. J. Warren Keene gave a marvelous exhibition of his ability as a sleight-of-hand performer and Jean Havez gave his inimitable monologue with variations.

Harry Alward, general manager of the big benefit that is to come off in May, has secured offices in the Shubert building and is hard at work laying out the work of the various committees.

The Queens County Fair.

The Queens County Fair, which is to be held at Astoria, N. Y., for six days and nights, beginning May 25, terminating on Memorial Day, promises to be one of the greatest events of the kind ever given in Greater New York. The grounds are on the lines of the Long Island railway, with trolley service direct to the gates, which places twenty-four towns or the Island within a five-cent fare radius. This does not include Brooklyn and New York cities, which can be counted upon for a large patronage. The entire territory is being worked to the limit with all kinds of ad-

CLASSIFIED DEPARTMENT

This department is designed for the benefit of managers seeking help and members of the profession seeking employment. To the latter we extend our classified columns at a rate so low as to barely cover the cost of type composition. Under the caption SITUATIONS WANTED the rate is FIVE CENTS A LINE, averaging seven words to each line. Under the caption HELP WANTED the rate is TEN CENTS A LINE. These rates are for single insertions, and no discount will be allowed in each instance. Advertisements for insertion in the classified department other than HELP WANTED or SITUATIONS WANTED will be charged at the regular rate, FIFTEEN CENTS A LINE, subject to regular discounts for long time contracts.

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Advertising matter and the greatest interest being awakened.

Manufacturers of various lines are taking an interest and the industrial exhibit will be one of the most interesting features of the event. The Aero Club of America has shown a desire to take part. Other interests are also making inquiries for space. The offices of the Fair Association in the Knickerbocker Theater building, 1403 Broadway, is one of the busiest places in that busy building. George W. Tomasso, president and manager of the association, is in charge of the operations with a staff of assistants and is making thing hum. The other officers are H. A. Seaver, vice-president; Gus H. Fishbach, secretary and treasurer; Alvin McRea, manager of advertising department, with Richard Walton as assistant, and superintendent of grounds, Charles Raupp, general traveling and excursion agent.

There is a large demand for space for concessionaires and exhibitors. President Tomasso has had wide experience in the show business and he will run the fair on regular circuit lines with a view to getting out the largest possible patronage.

Hippodrome Happenings.

The Circus Arena is still in tip top order. Prof. Wulff and his educated horse, "Abdullah," is making a big hit, and the same may be said of Gollman's fluffy creatures and dogs at the last of the act. Mr. Gollman disappears off the stage and the act and dogs do their part without the aid of a human being.

The Persian acrobats in their rip roaring stunts are the talk of the town. The numerous other circus acts are put on with a dash and vim and are well valued members.

Miss Rose La Hart, a most valuable member of the Hippodrome, is still in the lead. She is a most charming and beautiful woman and is very popular in general.

Daisy Houdini, the famous bare back rider, after sixteen weeks' engagement here, left for the Cleveland Hippodrome for a season of three weeks, after which she will be with Ringling Brothers Show.

Miss H. C. Lloyd, formerly of the New York Hippodrome, at present pianist at the Mohawk theater, Schenectady, N. Y., made a flying trip to New York last week. Miss Lloyd is to be with one of Mr. Erick Thompson's big productions at Lane Park, Coney Island, this season.

Marceline, The Droll, still holds top place here by amusing the old as well as the young in his funny make ups. Marceline appears in an auto in Lady Gay's Garden Party, assisted by some of his competitors, and from all appearances looks like the Black Hand society were after him. The auto blows up and scatters in every direction.

(Continued on Page 16.)

BLUMHARD POSTER AND MAP MOUNTER Philadelphia 38 So. 6th Street.

QUAKER CITY THEATRICALS

PHILADELPHIA BUREAU OF THE SHOW WORLD, 2158 ARCH ST. PHONE LOCUST 1878 A.
BY WALT MAKEE.

PHILADELPHIA, Feb. 29.—Business during the current week has certainly given a majority of the managers no cause for complaint. Margaret Anglin opened heavily at the Adelphi with her new play, *The Awakening of Helen Richie*, which evoked many columns of press eulogy and the enthusiasm of large audiences. The Right of Way opened its two weeks' engagement at the Chestnut Street Opera house to large patronage. The Top of the World, the third attraction in point of novelty, drew well at the Lyric. Faversham returned to the Garrick with *The Squaw Man* to good results.

The Climbers, Frisky Mrs. Johnson and *Modern Lady Godiva*, the three plays offered during the week at the Walnut, by Amelia Bingham, were well rewarded. The Round Up continues its marvelous success at the Forrest, where it is booked indefinitely. William Collier in *Caught in the Rain* was well patronized. At the popular priced houses *The Vanderbilt Cup* at the Grand, *Kellar and Thurston at Ye Park*, the *Four Hunters at the National*, and *A Fighting Chance at Blaney's*, all seem to have won a goodly share of money. The stock houses are doing a phenomenal business. The burlesque houses are giving the S. R. O. sign hard wear.

Among the novelties for the coming week may be noted: *Bertha Kallich* in *Marta of the Lowlands* at the Adelphi; *Maude Adams* in *The Jester*, at the Broad; *Thos. E. Shea* in *A Soldier of the Cross*, at Ye Park; *Robert Mantell* in repertoire at the Garrick; otherwise return dates and revivals will rule.

Premiere of The Stony Heart.
The foremost German-Americans of this city gathered at the German theater Feb. 21 to witness the first performance on any stage of Dr. Berthold A. Baer's comedy, *Das Steinerne Herz (The Stony Heart)*. As presented by the excellent stock company engaged at the beautiful playhouse in Girard avenue, Dr. Baer's play proved to be a typical product of the German school of philosophical playwriting, offering a preponderance of mental rather than physical activity. Throughout, the dialogue scintillates with wit, relieved occasionally by a parabolic speech of poetic fancy.

The three acts are hung upon the eternal theme of the love of two men for one woman. The men are chums. One promises to assist the other in winning a wife, but in turn, falls in love with the woman himself, concealing his affection, until the eleventh hour, beneath a cynical tongue and an attitude of cold indifference, hence, the title. A physician, friend of the two men, disapproves the woman does not care for the ardent suitor, but prefers the stony-hearted, secret, rival, brings the two men together in a scene of splendid speeches, which ends in a victory for the man with the stony heart.

Intervened in the story are several lighter love affairs: that between an antiquarian and a gay young girl being particularly amusing. What may have been sacrificed in "action" was amply atoned for in the invariably excellent characterizations and delicious humor. Special mention may be made of the work of Max Agerty as Otto, Felix Seidel as Dr. Schneider, Sigismund Elfeld as Dr. Bert Selby, Frit Beese as Prof. Webb, Hermann Gerold as Lorenz Strahl, Hermann Rethwisch as Wilhelm, and the vivacious Fanny Welnaldy as Frieda and Margerthe Vaeny as Fanny. Curtain calls followed each act and in response to an unanimous call for the author Dr. Baer appeared—to be overwhelmed with flowers.

Fine Bill at Keith's.
The gamut of things vaudevillian is offered at Keith's this week. Julius Steger tops the bill with his sketch *The Fifth Commandment*—a combination of sentiment and music, seen and liked here before. He is supported by John Romano, a harpist of superior ability, and Rich. Malchien and Minnie Lee, the latter offering a refreshing girlish characterization. Steger sings well but loses much dramatic effect by reciting his lines in a monotonous falsetto. The work of Willard Simms improves with age. As a recipe for the jaw ache, Flinder's Furnished Flat has no equals. One of the most skilful, artistic and delightful equestrian acts ever seen here is that offered by Ella Bradna and Fred Derrick. Next, in point of applause, was the musical act of the Waterbury Bros. & Tenny. If Tenny was not born a comedian, he deserves great credit for the very natural humor he has cultivated. Rice and Prevost were welcome returns. The Great Darras Brothers are justly entitled to their claim of greatness. Their trapeze head balancing work is a revelation in equilibristics. The bicycle act of Ben Beyer and brother contained many surprisingly unique features and despite a poor position made good. Herbert Cyril, "the London Jonnie," handicapped the delivery

of his original songs, some of which were extremely clever, by reason of unintelligible dialects. There is no doubt that he could double his applause by a more distinct articulation. Dave Lewis made good with his funisms. May Belfort has been previously reviewed. Walter Daniels' impersonations were liked. The Healy's (Jeff and LaVern), Scott and Whaley, *Those Four Girls* and the Kinetoscope completed the program. Business continues excellent.

At the Majestic patronage is rapidly increasing with each performance. The current bill is headed by Middleton-Barbier & Co., in a one-act version of the three-act farce, *A Family Affair*, which was uproariously received. Ten other good acts comprise the bill.

Ninth and Arch Museum.
By Barry Gray.

There is plenty of novelty in the current bill. In the Curio Hall the Six Apache Indians are retained as the feature. Others in this department are Flo Austin, expert rifle shot; Berchman, cartoonist; Prof. Senot, magician; Malino, fire queen; Grace Gilbert, bearded lady, and Ajax, sword swallower. In the theater a pleasing bill is offered, comprising those clever contortionists, the Kola Brothers; Fred Dunlap, monologist; Duff & Walsh, dancing act; Marion Carter, vocalist; Collins and Field, and moving pictures. Business continues good.

Resident Companies.
By F. B. Makee.

The Prisoner of Zenda proved to be a big drawing card at the Chestnut this week. William Ingersoll, in the dual role of Rudolph and the king, gave a highly artistic performance. Lillian Lawrence made a charmingly sympathetic Flavia. Leah Winslow's work was particularly effective. Lottie Briscoe had opportunity to display her further talent in the part of Amelia, of which she took good advantage. Hugh Cameron as Michael was most convincing. A delightful characterization was offered by J. Hammond Dailey as Bertrand. Robert Cummings was very good in the dual role of Wolfgang and Hentzau.

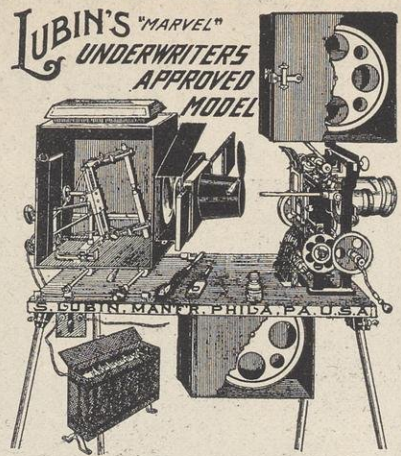
At Forepaugh's, Sardou's *Sorceress*, magnificently staged, is delighting a large patronage this week. The witcher of Eugenie Blair's art and magnetic personality wins many certain calls for her. Harry C. Browne has also become a great favorite. His work as Lord Enrique being particularly fine this week. Hattie Foley as Afrida and Olive Briscoe as Juan did emotional work that won them instant applause. Jack Carroll was sufficiently merciless as the Cardinal. Franklin Munnell, Boyd Nolan, Elizabeth Van Sell, Lydia Hayne and Noah Reynolds deserve very special mention.

Bertha, the Sewing Machine Girl, is the attractive offering at the Standard this week. Many certain calls followed the extremely thrilling climaxes. Mattie Choate made a most interesting Bertha. Ramsay Wallace added considerably to his popularity as the fireman-hero. Eleanor Caines played Jessie extremely well. The two heavies were skillfully done by A. C. Henderson and Maud Barber.

Burlesque Bills.
By Frank B. Walter.

Casino.—Little that is old and much that is new is offered by the Vanity Fair Burlesquers for their second visit this season. New players, new songs and new business—even a new manager—Ross Lewis, late of the team of Lewis & Hennings, who, on their previous visit presented *The Automobile Agent*. The olio has also had quite a shake up for the better. John Hennings and Mamie Lewis are working as a team in a clever dancing act; Hennings scoring big with his eccentric dancing. Haverley and McRae have replaced Morgan & Chester and win approval for their patter as *The Filkers*. The big audience was more than generous in its appreciation of the Twelve Navajo Girls, offering a really high-class musical act, well staged, beautifully costumed and electrically effective. The Burns-Palmer fight film was an added attraction. The Wang Doodle Four are out of the program.

Bijou.—The Washington Society Girls are offering two burlesques, *On the Warpath* and *The Toreador*, to good business. Of the two skits, the latter is the better, but that is not saying much, as both are lacking in comedy and from a singing standpoint could be improved. What it lacks vocally, the chorus compensates in form and face. The olio opens with Mile. Mory's living pictures of art which were well done. The Mullin Sisters, musical specialty, pleased. Mardo Trio, comedy acrobats, got some laughs for their comedy work, as did Mark Adams, German comedian, for his talk and songs. Boxing is an added attraction throughout the week.



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Gayety.—This will undoubtedly be one of the big weeks of the season at this popular house, for it's a double attraction week. The French Folly Co., and an added athletic feature in the presence of John L. Sullivan and Jake Kilrain, boxing, and Kid Cutler and local talent in wrestling. Both burlesques are notably well staged and costumed and move with a snap that pleases. The chorus is a very attractive aggregation, meritorious as to singing, dancing and marching, throughout Mr. Bramley's Daffy House, the title of which might have been *The Arena*. Billy Kelly is chief laugh dispenser and goes big. Higgins and Phelps open the specialties with songs and some good chatter; heavy colds killed their songs. The next number was a rather pretentious spectacle entitled *The Ballet of the Roses*, and proved to be an interesting scenic transformation, the dancing being very well executed. Big applause was accorded Mazy Yale and Marie Rogers for songs and talk; the latter could stand an increase. Chas. Ahern, comedy bicyclist, scored well, as did Busch and DeVere, with illustrated songs, and last but not least was the old warrior, John L. Sullivan, with some stories that were accorded a big reception.

Trocadero.—Another week for the S. R. O. sign. Edmund Hayes and the Jolly Girls in *The Wise Guy*. The farce never seems to grow stale. Once seen, it will be seen again, for it affords one long laugh from curtain to curtain. The company remains the same as previously noted, there being no cause for a change of cast in a company that invariably scores heavily.

Professionalisms.
Harry McRae Webster, stage director of the Orpheum stock, anticipates leaving the St. Joseph's hospital within the next few days, as he is rapidly recovering from his recent illness.
Olive Briscoe, specially engaged to play prominent roles in support of Eugenie Blair with the Forepaugh stock company, leaves that organization at the end of this week

to accept a vaudeville engagement. Manager Jos. P. Eckhardt, of Blaney's, says that his house has done phenomenal business with the exception of three weeks this season, despite the financial stringency. Hugh Harrison, of the Barnum & Bailey Show, was in town last week looking for some thing new in the freak market.

Wm. R. Block, stage manager of the Museum, and Ajax, the sword swallower, were recently admitted to membership in the Kensington Lodge K. of P.

Lillian Lawrence, although still in the care of a physician, has returned to the cast of the Orpheum stock, playing Flavia, this week in *Zenda*.

Alexander Hashim, formerly manager of the Grand Opera house, was tendered a benefit at the German theater, Friday afternoon last.

Four desperadoes approached the Lyric theater box office early Friday evening and demanded that Treasurer Place forego the cash on hand. The latter drew his gun and said "shoo!"—just like that—and the desperadoes ran down Cherry street, pursued by a fat policeman who emptied his gun after them.

There is plenty of "club" work in and around Philadelphia just now. Garnet Boyd, Sanford and Darlington and Francis and Cross are filling in much good time in this field.

Reba Donaldson was one of the big hits with the California Girls at the Trocadero, in her dancing act.

Florence Roberts, after her week's engagement with the Middleton-Barbier company at the Majestic, returned to her farm at Tuckahoe, N. J., last Sunday morning, insisting that she is finally divorced from the stage.

It was erroneously stated in these columns last week that the building lots—fifty of which are being given away to the lucky patrons of the Standard theater, at each performance, were located in New Jersey. They are situated at Woodcliff, near Southport, N. C. They are 20x100 feet. The only charge is \$1.50 for drawing of the deeds. The proposition has proved a big drawing card for the theater.

The William Penn theater has been sold at public sale to Felix Isman for the sum of \$80,000. Several stockholders propose to contest the right of sale. Should the sale be confirmed, it is quite probable that the theater will become the property of the United States Amusement company, which Mr. Isman has represented for some time. Manager Elias & Koenig, of the Casino, have a new scheme up their sleeves which should prove a profitable addition to their present policy. The secret will be out soon. C. L. Walters, manager of the Gayety, has returned to his post after a short illness.

SWAAB SERVICE

DEPARTMENT OF PUBLIC SAFETY,
CITY OF PHILADELPHIA—FIRE MARSHAL'S OFFICE

HENRY CLAY, DIRECTOR ROOM 388, CITY HALL JOHN LATTIMER, FIRE MARSHAL

Mr. Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa. PHILADELPHIA, February, 1st, 1908.

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THEATRICAL BENEFITS.

Prominent Players in Chicago Attractions Give Their Services to Worthy Causes.

Two benefits—both on the same day and both for the purpose of charity—afforded Chicago theatergoers exceptional matinee opportunities last Thursday afternoon. One of them was given at the Auditorium theater for the Elks' burial plot at Greenwood, and the other was held at the Grand Opera house in behalf of the Anti-Cruelty Society. Both of the events enlisted the services of the principal players in town and were made memorable occasions by the famous actors and actresses who appeared in interesting bits from their respective offerings.

Those who tendered their services in the Thursday afternoon entertainment included Anna Held of The Parisian Model company, William Morris, Amelia Gardner and John Sainpolis of The Witching Hour company, Joseph Sheehan, W. W. Hinshaw and chorus from the Metropolitan Opera company, Cecil Spooner and her company, and Bickel and Watson, Grace La Rue, Lucy Weston, Mlle. Dazie and Frank Mayme of The Follies of 1907 company.

Arthur Fabish, Arthur W. Johnson and George Rees were in charge of the work

of the executive committee. George W. Lederer officiated as stage manager.

At the Anti-Cruelty Society benefit Mrs. Fiske and her excellent company gave the first act of Rosmersholm, John Drew and his supporters were seen in an act from My Wife, and there was the third act of The College Widow, a chorus from The Girl Question, an act by William Morris and The Witching Hour company, and William Hodge from The Man From Home company.

Both benefits netted handsome results.

Barnum & Bailey Open March 19.

Announcement has been made that the Barnum & Bailey circus season at Madison Square Garden, New York, will open March 19. The Garden is now in the hands of the decorators and is being put in shape for the grand opening of the circus season of 1908. The circus forces will move down from Bridgeport Winter Quarters, March 14, for rehearsals. The Garden engagement is for four weeks, closing April 18, and will be immediately followed by the Buffalo Bill Wild West.

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All communications to the Editorial or Business departments should be addressed to THE SHOW WORLD PUBLISHING CO.



SATURDAY, MARCH 7, 1908.

Evils of Ibsenism.

That so eminent an actress as Mrs. Fiske should be exploiting the morbid Ibsen drama, in the belief that she is benefiting the cause of the stage in this country, is a matter to be regretted by every lover of the wholesome, pure, true and uplifting drama which Mrs. Fiske is so well qualified by her resplendent talents as an actress to advance to the highest pinnacle of usefulness and power.

It is generally conceded by literary and dramatic scholars, excepting possibly a few of his most ardent admirers, that Ibsen was a literary degenerate, and that his every aspect of life and character was deformed by what the Americans call perpetual "grouch." Possessed of a morbid temperament, he delighted in presenting morbid characters in his plays whose very presence darkened the circles in which they moved and invoked the hideous specters of suicide and murder upon all with whom they had the slightest in common.

No matter how ably Ibsen has done his work, he has given to the stage characters the portraiture of which does more harm than good. Any play that has a depressing effect upon a spectator and leaves a nasty taste in the mouth, so to speak, is demoralizing and ought to be discountenanced even though so great an artist as Mrs. Fiske exploits it.

the normal theatergoer who is seeking recreation and pleasure.

There is too much in life that is uplifting, ennobling and inspiring for the dramatists to exploit to justify them in presenting to our view the depressing beings Ibsen delighted to portray. They present rare phases of character which the moral and social welfare of humanity, demands should be concealed from the world at large. It is unnecessary to stir up the depths of a cesspool to demonstrate the vileness of its smell for that result is perfectly obvious to anyone with a modicum of brains.

We think with Prof. William Norman Guthrie, that the American stage ought to "get rid of Ibsen." Let those who delight to dissect the Ibsen monstrosities, study and absorb him, but let them do so in the solitude of their studies. The American stage will be the gainer if the funereal and morbid atmosphere in which Ibsen temporarily has enshrouded it, be removed to give way to the sunny and inspiring drama in which the best and noblest impulses of men and women are depicted to cheer humanity upon the roadway of life.—C. U.

Beauty All, Talent Nothing.

In the eyes of many eastern managers who are sending companies en tour, beauty in their leading women, rather than talent is the main consideration. Hence it follows that fatal blows are being aimed directly at the future of the American drama, because its principal mission is being subverted.

There are numerous women occupying prominent places on the stage today whose sole claim to recognition rests upon the superiority of their personal charms. Few of them have dramatic talent and except for the posing they do for the delectation of the feminine part of their audiences, they injure, rather than guard the interests of the plays in which they appear.

While beauty in an actress is a desideratum not to be despised, the people who pay their money at the box office are not to be deluded into the belief that they are getting their money's worth when the only treats offered them during the performance are bad acting, rich toilettes and much so-called artistic attitudinizing. They demand that the woman star should have something more than facial charm, a pleasing voice, handsome costumes and merry laugh.

Managers owe it to the theatergoing public to intrust arduous roles to women who are temperamentally fitted to do the work and not to butterflyes whose pretty faces and graceful curves exhibited in some musical production, have won them ephemeral fame. The mission of the stage cannot be advanced by the managers placing beauty above talent for men and women to marvel at. What the American stage needs today is not physical beauty in the women who grace the boards, but the inherent power to depict character as it should be portrayed and by their art to create pleasing illusions without which no stage career can be successful.

Times Are Improving.

Reports received from 15 SHOW WORLD correspondents in all sections of the country, based upon accurate observation of existing conditions, indicate a marked improvement in business in all lines and a consequent increase of patronage at the theaters. This improvement, it is noted, has been gradual and therefore, is likely to be permanent.

The flurry within the past three months has been disastrous to scores of companies and hundreds if not thousands of players were thrown out of employment. It is a curious fact, however, that the best attractions did normal business throughout the stringency, indicating thereby that there is considerable truth in Patricia O'Brien's saying that "it is always a bad season for bad shows." Logically, therefore, it is always a good season for good shows, as has been demonstrated repeatedly during the flurry.

It is gratifying to know that with the resumption of business on a normal basis everywhere, theatrical affairs are assuming a brighter aspect. It demonstrates the power of amusement among the people who are willing to

go to the theater to see worthy attractions even though they are financially cramped and owe sundry bills to butcher, tailor and grocer. The theater is a tremendous factor in the world's growth and in the moral and intellectual advancement of humanity. In times of the greatest public stress, the people seek amusement by the aid of which they are enabled for the time being to forget their troubles and to reinforce themselves for the daily battle of life.

There is little doubt that the improvement alluded to will continue and that professionals everywhere may confidently look for better things to come. Meanwhile preparations for the coming theatrical season are going briskly forward and it is no wild prediction to assert that the season to come will be one of the most prosperous to all concerned within the decade.—C. U.

WILLIE COLLIER ON FARCE.

Comedian Believes That Good, Clean Fun for Stage Will Never Die.

William Collier, part author of and star in Caught in the Rain, like nearly everybody else, is a firm believer in American plays, and he has a good word particularly for farce, provided it is tolerably sane and wholly clean.

"Every now and then," says Collier, "some one rises to remark that farce is dead. To a certain extent this may be true. The farce that wears a red wig and falls down stairs is dead. The slapstick no longer prevails, and the farce of questionable propriety is dead—and buried. But good farce, clean, sane farce, will never die. It is very much alive. Farce must be kept young. The farce of today must have an effect and must be produced upon a big scale. By an effect I mean, for example, the rain storm in Caught in the Rain, or the yachting scene in Brewster's Millions. The question used to be, when farce production was discussed: 'How cheaply can we put it on?'"

"But the public is no longer satisfied with a cast of seven or eight people and one or two interior sets. In the 'good, old palmy days,' anything was good enough for farce. Even Augustin Daly, prodigal on other forms of the drama, always economized on farce. I once went out with one of his companies in which four of us were compelled to use the same high silk hat. The fellow who was backing off the stage would slip the hat to the fellow who was coming on. The hat was supposed to fit everybody, but it was an awful disappointment to me. When I came to put it on it came down so far over my head that I couldn't talk. They took the part away from me because the hat didn't fit."

WILL HODGE A JOKER.

Actor Began as a Boy to do Comic Stunts in Rochester, N. Y.

Will T. Hodge once was a great practical joker. In Rochester, N. Y., where he lived, there also lived a "bachelor maid" of uncertain years whose hobby was the protection of animals from cruelty. Small boys frequently were arrested at her instance. Abusive drivers also felt her vengeful power.

Mr. Hodge—he was then just Will Hodge, a boy—borrowed a peddler's horse and wagon, disguised himself as a peddler, made a long, black whip stuffed with cotton and drove to the front of the woman's home. He began to belabor his horse with his soft whip. Miss Blank dashed out and in her anger crawled onto the wagon wheel. Hodge jumped out the other side, Miss Blank close after him.

He continued to rain the harmless blows upon the contented horse, Miss Blank running after him and screaming. Her mother saw the chase and telephoned to the police, and suddenly the arrival of the patrol wagon put a stop to the fun and turned the joke into a serious matter.

Hodge was taken to the police station and put into a cell. He finally persuaded the police judge, whom he knew, to release him on bail. His hearing was had the next morning, and Hodge turned over his disguise and the harmless whip to the court, much to the surprise and embarrassment of Miss Blank. He was freed.

ANNA LAUGHLIN SPEAKS ESKIMO.

Chic and Petite Comedienne Conquers the "Gluckity-Gluck" Language.

Anna Laughlin, who plays the principal feminine role of Kokomo in the Shubert extravaganza, The Top o' th' World, has found it necessary to delve deeply into the intricacies of the Eskimo language, inasmuch as she converses fluently in that peculiar tongue during the action of the piece.

Fortunately Miss Laughlin numbered among her personal acquaintances several of the professors at Columbia University, and through them she was introduced to the particular professor who wrestles daily with the "gluckity-gluck" expressions used in the vicinity of the north pole. Frank Smithson, the stage director, insists that she is talking Pig-veon English, but Miss Laughlin becomes very indignant at this imputation and insists that her Eskimo talk is the real thing.

Another difficulty that she had to con-

tend with was the Eskimo talk. Nearly all actresses are familiar with the tripping steps of the Japanese, the languorous glide of the Spanish maiden and the waddle of the Indian squaw. The important question, however, was: "How does the Eskimo woman walk?" Miss Laughlin insists that her steps are ethnologically correct and she refers all doubters to Commander Robert Peary, who ought to be a competent judge. At any rate, her impersonation of the little Eskimo maiden has added a new and unique figure to the character studies of the stage.

NO AIRSHIP FOR BLANCHE RING.

Star's Avoirdupois Prevents Her From Owning a Fine Cloud-Auto.

Blanche Ring, who is one of the trio of stars in The Gay White Way, at the Casino, is not sensitive about her avoirdupois, of which she has quite considerable. During last summer she spent a great deal of time playing lawn tennis, and golf, and taking massage, and going the way of the guaranteed machines for the reduction of flesh, with fine results. The other day she was starting away from the theater after a matinee in her automobile when a wagon got in the way and blocked the street.

"I am tired of automobiles, anyway," said Miss Ring, with a sigh.

"What's the matter with automobiles?" "Oh, they're getting just like Panama hats—as long as the Panama hat was exclusive, it was all the rage with the men. Same thing with bicycles—as long as they were exclusive, the parks and drives were full of them. And it's the same with automobiles, it is getting so you can buy one for a hundred dollars, and all the exclusiveness is lost since they started putting light motors in ordinary buggy bodies. No, I don't want an automobile any more. What I want is an air ship."

The chauffeur broke into a very audible smile.

"Now, what are you laughing about?" asked Miss Ring.

"I was thinking about the airship," said the chauffeur.

"What's the matter with the airship?" demanded Miss Ring.

"There's nothing the matter with the airship," replied the man, growing dangerously facetious, "except, Miss, and begging your pardon for the suggestion, they do say the carrying limit of an air-ship is 122 pounds."

And that is where the carbureted bucked.

La, La, Harken to This!

Robert Edeson, appearing in Classmates, says that:—

A spade isn't always a spade in Boston and illustrates it with this: It was a quick lunch restaurant—"Coffee an' sinkers," said the stranger to the waiter.

"Beg pardon, sir," said the latter, "but I fail to grasp the intricacies of your nomenclature."

"You know what coffee is?" "Yes, sir."

"Well, sinkers are doughnuts." The waiter smiled frostily.

"Beg pardon, sir," he said, "but in this establishment we always allude to them as submarines."

Not Peace but Plece.

During the rebellion, a dramatist attended a performance of one of his plays at a theater in Baltimore. The house was quite empty and the playwright in discussing the circumstance with his leading actor, remarked that the poor business probably was due to the war.

"No," replied the actor, "I should judge it was due to the peace."

Matthews' Last Witticism.

An attendant of Matthews, when the actor was in his last illness, gave his master what he thought was medicine, but later discovered his error. He rushed to the dying actor's bedside in terror.

"Great heavens, Matthews," he said, "that was ink I gave you just now!" "Never, never mind, my boy," replied Matthews faintly, "I'll swallow a bit of blotting paper."

This was poor Matthews' last joke.

Either Great or Grate.

Finn, the comedian, was to have a benefit at the Tremont theater, in Boston and to placate the public, he wrote these lines:

Like a grate full of coals I burn, A grate, full house to see; And, if I prove not grateful too, A grate full I shall be.

Hard to Beat This.

On the occasion of the first production of Gretry's Richard Coeur de Lion at Drury Lane theater in 1786, John Kemble played Richard and sang the songs. Kemble's time was sadly deficient and after several attempts, Mr. Shaw, the leader, remarked to the actor:

"Mr. Kemble, that won't do; you actually murder the time."

"Well," replied the actor, solemnly, "it is better to murder time outright, than to be always beating it, as you are."

It's the Same Today.

Foote, the actor, dined sumptuously after a performance one night and when presented with the bill, asked:

"What is your name, my man?"

"Partridge, sir," replied the waiter.

"Partridge, eh?" mused the comedian, "it should have been Woodcock, by the length of your bill."

NOW

Will you stand for "Junk" and "Bunk"?
You don't have to. Your money
talks. "Stalling" days are over. We

have been patient. But we knew that we would get the Quality
Customers. **BEST FILMS** and **TEMPLE SERVICE** will
make good.



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NELLIE REVELL
THE GIRL WHO SAYS THINGS
YOU REMEMBER ME, DON'T YOU?

FAMILY THEATER, Clinton, Ia., Feb. 26.
This house is on Sodini's Red Raven circuit. I call it Red Raven because it is full of split weeks. I just can't keep track of my age on this circuit. Two Mondays every week. Just fancy breaking in two orchestras, two hotels (sometimes more), and two sets of stage hands every week. Serves me right. I had no business "kidding" Jake Sternad, thus causing him to sentence me to hard labor in the ice fields of the "cracked weeks." But never again. I'll go back to massaging the floor, or bathing the windows.

But this theater isn't half bad. The stage is small, but the dressing rooms are comfortable. I miss the Grand Rapids orchestra. But say, this audience is a cinch, and surely get every point, and appreciate them, too.

The staff of the house are all good fellows, and spare no pains to make the engagement here a pleasant one. We have on the bill Margaret Leyden, who is a vocalist much above the average in vaudeville, and much out of place in it. She belongs in musical comedy, grand opera or concert work, and should not attempt imitations. But the scrub women, Margaret. Be pretty while you can.

The Faust Brothers, a foreign musical novelty, have some really funny situations in their act. The comedy is all that carries the act. Barry & Johnson are headliners, and are proving it every performance. Even the illustrated song by Lawrence Wall is receiving bows every show.

Chas. Olds, former manager of the Bijou theater in Muskegon, Mich., but now retired, was a welcome caller while I was in Grand Rapids.

"Honk," the stage manager of the Grand, in Grand Rapids, writes to ask "what is a simnick?" (N. B.—It's the gag used on a what-you-call-it.)

The Unique theater in Eau Claire, Wis., on the Sullivan-Considine circuit, has closed on account of poor business.

The Swickards, having just finished the southern states circuits, start for the coast to open Mar. 9 in Frisco, on the Western States time.

A still tongue makes a bad press agent.

Dick Barry, of Barry & Johnson, bequeathed me a laugh with the following:

Sitting in a hotel office in Davenport, he overheard two of the esteemed citizens commenting on the vaudeville show. They had seen Dick's act, and his special scenery and railroad engine, and when describing the bell, said there was a clogger (Gil Brown), two clowners (Faust Bros.), and a guy with a paste-board engine (Barry).

Hazel Ashmore wrote a poem about my fall, but I'm so sore about that fall I can't see the humor of the poem as yet. It is no time for mirth or laughter the cold, gray dawn of the morning after—a fall on the ice.

A local critic said Fritz, the Yodler, had wonderful control of his voice. (Mine is so strong I can't control it.)

Brother Dudley, the congenial editor of The Owl, addresses me as Colonel Nellie Revell. I've often been called a captain. Thanks for the promotion, also the compliment, in last week's issue of your valuable paper.

You remember in my letter last week I told you Grand Rapids was no place for a nervous woman. No, nor for a nery woman, either. I was right, for I was hurriedly going to the theater and fell on the slippery sidewalk (wouldn't that jar you?), and sustained such severe injuries that I had to be taken to the theater in a bus. I refused the advice of physician, manager and everyone else who thought me too sick to work that night, and went on. The pain became so intense that I fainted before my act was over. (Honest, I fainted.) Mark Johnson, the bicycle rider, attempted to catch me and I felled him. Poor Mark says he never was so crushed in all his life. Isn't it a good thing I didn't fall on Charlie Le Witt. I weigh 180, and Le Witt weighs about 110. Then they called a glass buggy and sent me to the Hotel Philabaum. Right here is a pretty good place to say how much I appreciate the kindness of Mr. and Mrs. Philabaum while I was suffering. It is mighty nice to be in a place like that. Everything possible for my comfort was done by both Mr. and Mrs. Philabaum. Mrs. Le Witt came to see me, but said she had to hurry home as she had a roast in the oven. That is nothing—I got a roast in the paper yesterday, but while we are talking about critics, don't you imagine for a minute that I let any of these "April Fool" critics get away with anything, either. I wrote a letter to a critic on a Grand Rapids paper who had commented, I thought, rather unfairly on some parts of the bill, and he wrote me back a very beautiful letter of

apology and said that his quality of mercy was not strained. I told him no, he didn't use it often enough to strain it, but that I didn't want mercy; all I wanted was justice. Had he taken exception to my talking, or any other portion of my act, he would have been justified if he felt that way about it. But the minute I strike the stage I confess that I can't sing and only sing a few lines of nonsense in order to get an excuse to tell the story which follows that verse. I told that same critic today that I didn't know how far his conscience would allow him to proceed before he transgressed against the code of justice, but in America, where I came from, that even if the worst culprit in the world were on trial and had already pleaded guilty, the prosecution ceased, but our esteemed moulder of public opinion up here seemed reluctant to accord to one of his own craft the courtesies which some people are willing to offer to a criminal. He told me today I was the first person who ever said he was unjust. I may be the first person to say it to him. You know if the public wanted a sermon they would go to a church, not to a theater. Then he said he got paid for writing and had to write something. I told him that some people got paid for killing, but that didn't justify murder. I believe he really thinks he is fair.

Well, anyhow I had the pleasure of shaking hands with many circus people who are wintering in Grand Rapids. The town is full of them and the way we have talked Sunday runs, wet lots and split tips this week has been nobody's business.

Last week's bill in Grand Rapids was a funny one all through. The Trans-Atlantic Four wore Heidelberg costumes and looked like the pictures on the outside of a stein. Chas. Le Witt, of Le Witt & Ashmore, wore a Roman gladiator costume, and every man on the bill wore tight excepting Fritz the Yodler (and he ought to).

Lew Sunlin, the former equestrian director of the Sells-Floto Circus, is wintering in Muskegon near Grand Rapids, and running a moving picture show, but found time to run over to see me while I was there to enjoy a good laugh about the time when I was riding an elephant and it ran into a quarter-pole and nearly killed me. Lew looks fine.

Also had the pleasure of eating at the table all week with James H. Breen, another old circus scout. He is also interested in the moving picture industry in Grand Rapids.

Honk, the stage manager, in Grand Rapids, says he doesn't own a trunk, but he has a home. Well, if he has a home, he doesn't need a trunk.

I am going to change my billing next year, and call myself "The Woman Who Made Abe Martin Famous." (I mean furious.)

A letter from Flossie La Blanche, who is to be the feature of the side-show with the Sells Floto Circus this season, tells me that everything at winter quarters is progressing finely. Many of the performers are there now and their feet are itching for the road.

The Tybell Sisters and Clara Ruchl are among those who will adorn the ring in the big top, also a son of Peter Finks will be with the Sells-Floto Show.

While I was in Topeka I happened in at the Majestic theater on amateur night, and among the acts offered was a team of boys, one of whom exhibited so much talent that I as well as other professionals watching the show, thought that the manager was perpetrating a huge joke on his audience by substituting some real clever professional as an amateur. I learned later that the young man was none other than Allen Sells, son of the late Billy Sells, and whom I had known since his boyhood. It was Allen's first appearance before the footlights. He has a wonderful developed sense of humor and his burlesquing of the scene in Uncle Tom's Cabin was worthy of a column from Allan Dale. His imitation of the Italian singing "Mariutch" was positively professional. Good boy, Allen, and good luck to you.

Harry B. Norman, of the Trans-Atlantic Four, a member of the Comedy club, wrote the following and dedicated it to yours truly:

A Little Encore, Entitled
SOMETIMES.
Dedicated to Miss Nellie Revell.
By Harry B. Norman,
Trans-Atlantic 4.

Sometimes when I get weary,
And the way seems dark and dreary,
And life don't seem at all like it was right,
My memory gets to working,
Then I wonder if I'm shirking,
And like a coward giving up the fight.

Sometimes the silv'ry binding,
Which 'tis said is each cloud's lining,
Sails away into some other atmosphere,
Then my castles take a tumble,
While in my brain I hear the rumble
And my hopes are crushed that once I held
so dear.

Sometimes I see the valley,
Where in childhood I would dally,
By the river, as it flowed upon its way;
Sometimes I see my mother
Who loved me as no other;
Sometimes I get the scent of new mown
hay.

Sometimes the world seems brighter,
Sometimes my burdens lighter,
And then again I drift and drift and drift,
Sometimes the pain is bitter
And I've almost been a quitter,
Sometimes of joy, there seems to be a rift.

Sometimes I've been sad;
Sometimes I've been glad;
And then at times I've laughed with all my
vim.

Sometimes I even cry,
And oftentimes I sigh,
But somehow I never can get thin.

Honest, I am a real actress. I had an argument with a critic, got a bouquet and fainted on the stage, all in one week. I bet that makes Bernhardt jealous.



NOTES OF 101 RANCH SHOW.

Princess Wenona, Rifle Expert, Will Be Feature of Organization.

Princess Wenona, the famous Indian girl rifle shot, has enrolled with the arenic forces of the Miller Brothers' 101 Ranch Wild West Show, and is rehearsing a complete new repertoire of exploits with the single-barreled firearm. She was a conspicuous attraction in the 101 Ranch show which made a sensation at the Jamestown Exposition last summer.

Dr. P. A. Findley will be the official physician of the organization. He will maintain an emergency hospital on the 101 Ranch show grounds daily. The Millers are aiming to please and protect their employees.

"Dad" Herning will be the custodian of cars. Cowboys who last week signed contracts are Frank Mash, Johnnie Ray, Bobbie Mann, C. H. Motzer, "Cheyenne Bill" Weadick, Billie Slek, and Frank Compton. "Baldy" McBurney will assist on canvas. Edward Melhew, famous on the ranch for his equestrian skill, will be a feature.

Edward Arlington, associated with the Millers in their amusement venture, is in New York organizing his staff and arranging for the operation of the advance work of the show. Fred Beckmann, his confidential coadjutor, is with him. They will take up their residence on the 101 Ranch in the near future, when George Arlington, general manager with Joseph T. Miller, will also arrive at the scene of active physical preliminaries. Mr. Arlington has determined upon Ponca City, on April 15, for the opening stand.

WAS NOTED CIRCUS MAN.

Late William Sells Was Well Known in White Top World.

William Sells, who died in New York of gastritis, Feb. 17, was one of the best known circus men in the country. He was the adopted son of Allen Sells, who was one of the original Sells Brothers, of Columbus, O., the others being Lewis, Ephraim and Peter. In the early 70s they were itinerant tinware merchants in the west and their entry into the circus business was quite sudden. They met with a small show, which was traveling in their direction, and after a superficial familiarity with the methods of the circus men, determined to go into it for themselves. This they did and with what success, from a very humble beginning, every small boy in America knows.

One of their first performers was Willie Sells, then a stripling. He showed immediate talent as a rider and also as a clown and was one of the first of the daring and graceful equestrians, an ability which earned for him the nickname of the "bounding jockey."

In later years Sells grew so stout that he could ride no more and became a ring master. His dapper appearance and love of fine clothes caused him to be dubbed the "Chesterfield of the circus arena," a title which he deserved. Some years ago Allen Sells sold out his interest in the big show to his brothers—Peter, Lew and Ephraim—and moved to Topeka, where he opened a hotel, known as the Chesterfield. Willie also left the Sells shows and joined his adopted father. Not long after Allen Sells started the young man out in a show of his own, called the Sells & Renfrow Circus. It ran for several years and from that time until his death he was identified with the various circuses as agent and proprietor.

"SLIVERS" IN VAUDEVILLE.

Famous "College Bred Clown" Makes Hit at Olympic Theater, Chicago.

Frank "Slivers" Oakley, known as "the college bred clown," who has been identified with the leading circuses for many years and latterly with the New York Hippodrome, is in vaudeville and last week appeared at the Olympic theater, Chicago.

Mr. Oakley's skit is comprised of circus stunts and his working partner is Charles Siegrist. The act made a pronounced hit and it is likely that "Slivers" will be permanently identified with vaudeville. "Slivers," who is billed in the vaudeville lobbies as "the emperor of the realm of folly," has in preparation a big pantomime act with an ensemble of twenty performers. In a visit to THE SHOW WORLD offices he announced that it is probable that he will desert the circus business for vaudeville.

Circus Publicity Active.

From present indications it would appear that the publicity campaign to be waged by the Hagenbeck-Wallace Shows this season under the direction of General Agent W. E. Franklin and General Press Representative Harry Earl, will be marked with considerable activity as well as originality. Mr. Franklin's selection of pictorial paper heralding the big shows evidences his superior qualifications as a judge of fine poster work. Mr. Earl and his corps of assistants will undoubtedly work wonders in the newspapers. Operations on the circus equipment at Peru, Ind., are progressing nicely and the season of 1908 bids fair to prove the banner one in the history of this famous organization.

Nellie Revell A White Rat.

Nellie Revell, traveling representative of THE SHOW WORLD, has become a White Rat. In forwarding the emblem of the order to Miss Revell the president of the White Rats says:

"It gives me much pleasure to see artists of your type take advantage of protection through organization. I am quite sure that you will be ever ready to lend your assist-

ance in the upbuilding of the organization and the betterment of conditions between artist and manager. I congratulate and welcome you as one of the many aides in a good cause, and I know beyond any question of doubt that you will do your part to assist to the best of your ability."

Florida State Fair Not Big Success.

From reports received by THE SHOW WORLD it would appear that the late Florida state fair at Tampa was not a marked success. Extreme inclemency of the weather, it being cold and rainy most of the time, coupled with the financial stringency, militated against the success of the enterprise.

Cosmopolitan Shows Open.

The Cosmopolitan Shows (Jas. R. Anderson, manager), opened at Baton Rouge, La., Feb. 17, to good business. Mardi Gras week the show was at Natchez, Miss., and the week of March 9-14, they will show at Vicksburg, under the auspices of the Vicksburg Fireman's Relief Association. Cye L. Plunkett is in advance and has arranged all necessary details to the entire satisfaction of the firemen.

Patterson Denies Hard Luck Rumor.

Regarding an item which appeared in a recent issue of THE SHOW WORLD, James Patterson, president and manager of The Great Patterson Circus & Carnival Co., writes this publication as follows: "I wish to correct the statement that the show is in hard luck, as we have plenty of money. Also, the airship is built by Harry Lahoma, and will be operated by him, but it is my property."

Posters and Circuses in Harmony.

Ed Knupp, general agent of the Cole Brothers Circus, has signed the circus agreement of the International Alliance Bill Posters and Billers of America, which is the fifth year the Cole Bros. Circus has signed the agreement. International Secretary William J. Murray states that this is but an illustration of the harmony which exists between the International Alliance and the Circus managers.

Queen of the Plains at Washington.

Miss Mabel Hackney, "queen of the plains," with the Thompkins Troupe of Wild West Riders, has been spending the winter in Washington, D. C.

Circus Men in Comedy.

Messrs. Wheeler and Frink, of the Al F. Wheeler New Model Shows, have put in a pleasant and profitable season of one-night stands through eastern Pennsylvania, New York and New Jersey, presenting Frank S. Davidson's comedy, Old Farmer Hopkins, with gratifying success. The New Model is in winter quarters at Marion, N. Y.

Will Postpone Seattle Exposition.

It is rumored that the Seattle exposition, which was scheduled for 1909, is to be postponed for one year.

Griffin and Warning Join Hands.

Harry L. Griffin, formerly a member of the Leflet Troupe of bar performers and Major Johnnie C. Warning, the baton spinner and slack wire king, late of the Giebel Bros.' Show, have joined hands and will work under the name of Warning and Griffin, presenting two big acts, a comedy bar act and a baton and fire baton juggling novelty.

Kelly Passes Through Chicago.

H. L. Kelly, for the past two seasons steward of the Campbell Brothers Shows, called on THE SHOW WORLD while in Chicago recently on his way to Bridgeport, Conn., where he will assume charge of the culinary department of the Barnum & Bailey Greatest Show on Earth.

Ollie Webb Returns to Chicago.

Ollie Webb, steward of the Ringling Brothers Shows, has returned to Chicago, after spending three weeks at the winter quarters, Baraboo, Wis.

Nelson-Maxwell Troupe Reengaged.

The Nelson-Maxwell troupe of Aerialists have been re-engaged for their fourth season with the Gollmar Bros.' shows, which will insure a high degree of merit to this portion of the Gollmar arenic entertainment.

Hippopotami at Baraboo.

Next to Central Park, N. Y., Baraboo enjoys the distinction of having within its limits more hippopotami than any other spot in America, three of these Bohemoths of Holy Writ being included among the zoological departments of the circuses wintering there.

De Wolf Deserts White Tops.

James De Wolfe, one of America's best known moulers of public opinion in the interest of amusement organizations, is in Chicago. He declares that he is through with the "white tops" and will hereafter confine his efforts to "room shows."

Royal Indoor Circus a Success.

After playing a two week's engagement with the Royal Indoor Circus at St. Paul and Minneapolis. Ab. Johnson returned to Chicago last week. Mr. Johnson declares that he never saw more enthusiastic audiences than those which packed the Auditorium at St. Paul and the Armory at Minneapolis to witness the Royal Indoor Circus performance.

The engagement in the Twin cities was a great success, the show giving general satisfaction. Rhoda Royal, director general, and Charles B. Fredericks, general manager, re-

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Our Waterproof Dramatic Tent enables you to put your scenery, seats, etc., under canvas and keep them in good shape.

You get satisfaction out of a Baker Tent

Baker & Lockwood Mfg. Co.

KANSAS CITY, MO.

ceived the hearty congratulations of the amusement committees of the Shriners, under whose auspices the show was presented.

Delnos Signs with Hagenbeck.

The Delnos aerial troupe will be one of the leading features of the Hagenbeck-Wallace Shows this season. They met with great success during their recent engagement with the Royal Indoor Circus.

Sign with Hagenbeck-Wallace.

Reno McCrea, Lulu Davenport, and the Tasmanians, who have been identified with the Royal Indoor Circus this winter, will be with the Hagenbeck-Wallace Shows this summer.

Tammen Engages Comedians.

Comedy will be one of the striking features of the Sells-Floto big show performance. Director General Tammen has engaged a coterie of noted fun makers, which is to be headed by Spader Johnson, who for years has been one of the principal clowns with the Barnum & Bailey Greatest Show on Earth. Spader has been busily engaged during the winter months in preparing a number of mechanical novelties, which are sure to attract wide attention when presented with the Sells-Floto circus.

Rankine with Chicago Museum.

Thomas Rankine, the well known orator and announcer, is at present identified with the Clark street museum, Chicago. Mr. Rankine has not disclosed his plans for the coming circus season.

Haller at Jacksonville, Fla.

Sam C. Haller is making his temporary headquarters at Jacksonville, Fla.

Thompson to Join Buffalo Bill?

It is reported that C. N. Thompson, the well known circus manager, is to be identified with the Buffalo Bill Show the coming season.

Johnson Joins Robinson Show.

Ab Johnson has signed with the John G. Robinson 10 Big Shows for his trick mule and equestrian act. This will make his second season with the Robinson circus.

Houghton off to Venice, Cal.

Ernie Houghton, who has been identified with a number of the larger circuses during the past few years, and who is this season to be connected with the Sells-Floto Shows, arrived in Minneapolis last week and picked up the Rhoda Royal stock on his way to the Sells-Floto winter quarters, Venice, Cal. Mr. Royal is to be the equestrian director of the Sells-Floto Shows, and Mr. Houghton will either be master of transportation or boss hostler.

Ringling Bros. Press Department.

In addition to their Chicago office at 140 Monroe street, the Ringling Brothers have opened a suite of offices in the Rand McNally building, for the maintenance of a special press department.

New York News

(Continued from Page 10.)

The property men gave their regular monthly smoker last week, which was held at Koch's hall; all the recruits report a good time.

Mr. Burns O'Sullivan, the popular stage director and one jolly good fellow, is very busy these days preparing his new act, which he will put out with one of the Big Tops this season.

The new order of Cobblers, composed of ushers, ticket takers, special officers and box office ticket sellers, was organized on the 21st of February. Eat, drink and be merry is the main topic, and every member is fit for the good cause. Below we give the list of the worthy officers: A. M. Rose, Financial Guy; Tom Clark, First Guy; William Brown, Grand Guy; Scott Marble, Wet Guy; John Marrow, Corresponding Guy; William Morrissey, Inner Guy; Howard Leghorn, Dry Guy; Jack Lahey, Outer Guy; Dell Gardner, Past Grand Guy.

The Four Seasons, that great spectacular production, far superior to any of its kind on any stage today, is still pleasing the audiences, and the show is made up of the best people available, great pains being taken in securing a handsome chorus of women who can sing and dance. The

management has spared no money on costumes and there are very few shows that can boast of having such a bunch of pretty girls and not forgetting the gentlemen who are there with the great voice and the smile that won't come off.

The most enjoyable event of the season was a grand reception held in the dressing room given in honor of Miss Sadie Wade, who is one of the number who takes part in the drowning ballet. Miss Wade is very popular young lady and her friends cannot be counted. Refreshments of all kinds were served and everybody departed at a late hour, well pleased and wishing her many happy returns.

The grand annual masque and civic ball of the chorus of the New York Hippodrome and surrounding theaters, will take place at the Amsterdam Opera house, Saturday evening, March 21; a good time in store for everybody.

The New York Hippodrome Cadets, now in the sixteenth week of their engagement, are still a big drawing card and may be truly called a feature act. This company is in no way connected with any other zovane company, as has been reported, but is a distinct organization which has gained a wide reputation after several years of continental experience, and are today one of the best drilled corps of the kind in existence. New drills are now in preparation in anticipation of an extensive road tour following the completion of their time at the Hippodrome. The act is controlled and owned by Mr. Burns O'Sullivan, assistant stage manager of the Hippodrome, and under the captaincy of Harry Millifius.

Savoys Off to the Coast.

The Savoys, who have been appearing with the Royal Indoor Circus, leave for California, within a few days to assume positions with the Sells-Floto Shows.

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BILL POSTER NEWS

Notes From Newark No. 18.

We had a large attendance at our meeting Feb. 23, when our annual drawing for the benefit of our emergency fund took place. The prize was a handsome silver watch and we are sorry to say for the benefit of our brothers of different locals who so kindly assisted us so generously that it was won by a party who bought a ticket from one of our own members.

We also had as visitors President Aitken of Brooklyn No. 33 and Bro. J. Ryan, also of No. 33, and Brother Bullock, secretary-treasurer of Paterson No. 20, who entertained us very much. Bro. W. R. Jacobs please write.—H. S. PARKER, Fin. Sec'y., 17 Nevada St.

Notes from Omaha No. 13.

Our officers are as follows: Louie Tovin, president; R. A. Post, vice-president; Owen Connelly, secretary and business agent; William Swain, treasurer; William Dawson, sergeant-at-arms; Harry Johnston, R. A. Post, Owen Connelly, trustees.

The local is in better shape than last year and all the boys are in good health and waiting for the grass to sprout up, when they will know the red wagons will start soon.

All members holding cards of this local will please communicate to Owen Connelly, as something of importance awaits them.—OWEN CONNELLY, Secretary.

Notes from Boston No. 17.

At the regular meeting Feb. 16, with Past National President Francis Lloyd in the chair, Local No. 17 voted its opposition to the proposed billboard tax and restriction laws now before the legislature and will oppose their adoption. A committee was

appointed to appear at the legislative hearings.

The committee on the Peter Trautvetter benefit reported success.

President M. H. Touvin and P. H. Mahoney, of the cigar makers' union label agitation committee addressed the members.

Bros. Gammon, Corbett and Donohue attended the Boston Elks reception and banquet to Grand Exalted Ruler Hon. John K. Tener, of Charleroi, Pa., at Faneuil hall.

Bro. Wm. Bailey, manager of Waldon's Trocadero Burlesquers, has many friends in Boston who will give him a hearty greeting when he comes to the Palace theater to direct the engagement at that house.

Bro. Al. Scott gave a spaghetti and rarebit party to the committee of the Trautvetter benefit at his home on Burroughs place this week.

Manager Bro. Geo. Collier, of the new picture theater in Brookline, will give amateur nights every Friday at his theater.

Bro. John Binler arrived home after his strenuous season with the Fiske company.—HARRY PEYSER, Secretary.

Notes From New Orleans, No. 34.

Our last meeting was, as usual, important and well attended.

Brothers Ben Kraus and Wm. Beaumont of Local No. 1 are in town in advance of the Arizona company and congratulated the boys on their good work. They are making the Lyric theater their home, the only theater fair to the bill posters in New Orleans.

The Arizona company ought to be proud of the showing they have made in town through their agents.

We would like to hear from all of our road members. With best wishes to Wm. J. Murray.—ROBT. AQUILERA, Rec. Sec.

to good business. Next week, The Italian Grand Opera company.

Convict 999 is playing to capacity at the Grand. Next week, At Yale.

Flo Irwin and company top the bill at the Orpheum. Press Eldridge, Frederick Eros, and Burns, Rottino & Stevens, O'Brien Havel Co., Valazzi, and Brown & Navarro are on the bill.

Gilbert's one-ring circus is headliner at the Majestic. Musical Lowe, Wilford and Lottie, Bella Belmont, Mexican Herman and Harry First & Co. are on the bill.

Miner's Americans hold forth at the Star. Next week, The Dreamlands.

St. Pierre heads the bill at the Windsor; Daisy Browne and others round out a pleasing bill.

ARKANSAS

LITTLE ROCK, Feb. 29.—Capital theater (Chas. T. Taylor, mgr.).—Geo. Primrose's Minstrels played two nights to fair business this week.

Majestic theater (Saul S. Harris, mgr.).—The bill this week is above the average, and is headed by Willard-Bond and company. The balance of the bill is made up of Bergere Sisters; Mme. Martha; Berry and Berry; Herbert Benson and Emma Dowling; and Bert Weston.

The Crystal theater, which opened here as a vaudeville house about a month ago, has changed to a moving picture show house, and has been doing a good business.—E. H. STOUT.

MICHIGAN

ANN ARBOR, Feb. 29.—Whitney (A. C. Abbott, mgr.).—Michigenda, 26-28; Jane Corcoran in A Doll's House, to fair house, 25; Katherine Osterman in The Girl Who Looks Like Me, 29.

Majestic (C. A. Sauer, prop.; Fred T. McOmber, mgr.).—Nothing doing this week. Will reopen March 2.—WM. A. SCHUMACHER.

PENNSYLVANIA

ALTOONA, Feb. 29.—The New Mishler (I. C. Mishler, prop.; G. S. Burley, bus. mgr.).—Under Southern Skies, 22, to good houses; Henrietta Crossman in The New Mrs. Loring, 24, good performance to good house; Mildred Holland in A Paradise of Lies, 26; Way Down East, 27-29.

Grand (Silverman Bros., props.).—This week, the Goyt Trio, Kippy, Caroli and Bert Soper are drawing big business.

Casino.—Annie Goldie, The Live Wire, Martin and McCoy, and moving pictures to good business.

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CORRESPONDENCE (TOO LATE TOO CLASSIFY.)

BUFFALO

BY JOSEPH A. MAGUIRE.

BUFFALO, Feb. 29.—The financial depression does not seem to cause any marked decrease in the theatrical business in Buffalo. His Honor the Mayor attracted heavy patronage at the Star theater during the first part of the week. Mrs. Temple's Telegram drew good houses at the Star during the latter half of the week. Manager Peter C. Cornell, of that theater, will offer several more strong attractions before the close of the season.

Nellie Wallace, "The live wire from London Town," is one of the headliners this week at Shea's. Others on the bill are: Clayton White and Marie Stewart, Cliff Berza's Circus, Hassen Ben Ali's Arabs, Billie Clifford, Farrell-Taylor Trio, and Russell and Held.

Carmen was successfully presented at the Teck theater this week by the Stewart Opera company.

In New York Town drew good attendance at the Lyric theater. Next week, Under Southern Skies.

The Greater New York Stars are at the Garden. After the regular performance Thursday night, Manager White of that theater introduced for the first time in Buffalo a chorus girls' contest. The Cherry Blossoms company is at the Lafayette theater and The Rocky Mountain Express is being presented at the Academy theater.

BUTTE

BY WILBUR A. BILLINGS.

BUTTE, Feb. 25.—Only two shows were booked last week, but for the next few weeks the booking is pretty well filled.

Broadway (J. K. Heslet, mgr.).—What Women Will Do came 20, very little doing; Dream City, with Little Chip and Mary Marble, 22-23, pleased.

Lulu (Dick P. Sutton, mgr.).—Two Orphans, with Lulu Sutton as Louise, fair business. Texas, and in Old Virginia followed.

Family (Frank M. Clark, mgr.).—Brown Family, Lola Fawn, Will King, Cantor and Curtis, Mr. and Mrs. Fred Walters, Alice Rooney and trained colt, Hamilton.

ST. PAUL

JACK BARRETT.

ST. PAUL, Feb. 29.—The Road to Yesterday opened the week at the Metropolitan with Minnie Dupree in the leading role. George Washington Jr. is closing the week

CORRESPONDENCE

ATLANTA

BY E. F. BAUDY.

ATLANTA, Ga., Feb. 29.—Atlanta always has been and will continue to be one of the best show towns south of the Mason and Dixon line, her playhouses being among the finest in the south.

The Bijou offered S. Miller Kent in Raffles and did big business. The Orpheum has a high class vaudeville offering, the bill including the Country Choir, the Original Terley, Sisters Latour, Finley and Burke, Morris and Morris, Madge Fox and the Duffin Redcap troupe.

Checkers was seen at the Grand, 21-22, to excellent returns. The Ham Tree is the bill this week. The Boy Detective is at the Bijou.

BROOKLYN

BY WM. SIDNEY HILLYER.

BROOKLYN, Feb. 29.—Majestic (W. C. Fridley, mgr.).—The Flower of the Ranch, featuring Joseph E. Howard and Mabel Barrison, has proved one of the season's musical comedy hits here and has been doing record business all week. Next week, The Four Mortons in The Big Stick.

Orpheum (Frank Kilholz, mgr.).—Vesta Victoria, Eddie Leonard, Five Majors, Wm. A. Dillon, John L. Kelly & Co., Wm. Courtleigh & Co., Lola Cotton, Watson's Farmyard, Work and Over.

Payton's (Jos. Payton, mgr.).—The stock company this week in Madam Sans Gene, with Minna Phillips in the title role. Next week, The Undesirable Citizen.

Keeney's (George Sloane, mgr.).—An excellent bill this week includes Katie Barry & Co., Virginia Earle, Elsie Harvey and the Field Boys, Joe Flynn, Lambert and Williams, Austin Walsh & Co., Abdallah Bros., Parker's Dogs.

Folly (H. Kurtzman, mgr.).—Thomas E. Shea in The Bells, Dr. Jekyll and Mr. Hyde, and A Soldier of the Cross. Next week, The Volunteer Organist.

Novelty (Benedict Blatt, mgr.).—Will N. Murphy and Blanche Nichols, Mat Keefe and Fay Pearl, Brothers Damm, Ward, Klare & Co., Hall States & Co., Norton & Paterson, Smart & Leat and Frank Fogarty.

Gotham (E. F. Girard, mgr.).—Mr. and Mrs. Eugene Hughes, Dillon Bros. Mlle. Gertruda, Casey and Cranney, Jim Cavenay, Conn & Steele, James & Dean, and Kennedy & Rooney.

Broadway (Leo C. Teller, mgr.).—Montgomery and Stone in The Red Mill. Next week, The Lion and the Mouse.

Montauk (Edward Trail, mgr.).—Rose Stahl in The Chorus Lady. Next week, The Squaw Man.

BALTIMORE

BY VICTOR BONAPARTE.

BALTIMORE, Feb. 29.—Fritz Scheff is offering Mlle. Modiste this week at the Academy. Henry Miller comes next in The Great Divide.

Frances Starr is holding forth at the Lyric in The Rose of the Rancho to crowded houses.

Charles Frohman presented Toddles, adapted from the French by Clyde Fitch, for the first time in America at Ford's this week. Sadie Martinot is the best known of the company. The play has scored a substantial success. Next, William Collier in Caught in the Rain.

Dolly Kemper in Sweet Molly O is at Blaney's; Bedford's Hope is the attraction at the Holiday Street; the Colonial Belles are ringing at the New Monumental, and the Trans-Atlantic Burlesquers are entertaining at the Gayety.

Josephine Cohan heads this week's bill at the Maryland. The bill includes Phantastic Phantoms, Fred Niblo, Raymond & Caverly, Foy & Clark, Gaston & Green, and the Pianophiends.

George Sidney is on view in Busy Izzy's Boodle at the Auditorium. Gay New York comes next.

CINCINNATI

BY CLARENCE E. RUNEY.

CINCINNATI, Feb. 29.—Heuck's. — Sis Hopkins is the attraction this week. Miss Rose Melville was assisted by the following: George Maxwell, Elsie McKay, J. T. Ray, H. G. Loring, Frank Minzey, Fay Lewis, Grace Hilliard and Grace Kimball. Next week, A Child of the Regiment.

Lyceum.—Lost in New York is this week's bill. Next week, Lew Welch, in The Shoemaker.

Walnut.—Me, Him and I is drawing well. Next week, The Old Homestead.

Olympic.—Are You a Mason is this week's attraction. Next week, In Mizoura.

People's.—The Kentucky Belles this week. Next week, The Thoroughbreds.

Columbia.—A Night with the Poets was the headliner this week. Watson, Hutchings and Edwards, the Four Fords, Mills and Morris, completed the bill.

Standard.—Rose Sydel and her London Belles. Next week, City Sports.

Grand.—Marie Doro in The Morals of Marcus drew good houses. Next week, Mlle. Modiste.

Lyric.—The Beloved Vagabond is this week's bill, with Mr. Whiteside in the leading role. Next week, James O'Neill.

CLEVELAND

BY EDWARD FRYE.

CLEVELAND, Feb. 29.—At the Colonial, Old Heidelberg is being presented by the Vaughan Glaser stock company. Hattie Williams is at the opera house this week in The Little Cherub. Miss Williams' impersonations are the hit of the show. Those in Miss Williams' support are: James

Blakely, Henry Donnelly; Fred Riverhall, Alden MacClaskie, Winona Winters, Adele Rowland, Corinne Frances, Lucy Monroe and Trizie Jennery.

Keith's present another excellent bill this week which includes Nance O'Neill, Ed Raymond, Cooper and Robinson, Sheek Bros. Chris Richards, Hill & Whitaker, Leo Carillo and the Novellos.

At the Empire the Jersey Lilies are packing them in with a good show. The olio includes Leon Erro, Pauline Westerly, the Zaras, Ward & Raynor, Mann & Franks, Franklin & Williams, and Neil McKinley.

The Nightingales are at the Star. The vaudeville includes the Vedmars, Howard & Lewis, McDevitt & Kelly, Jeanette Woods and Kennedy, Evans & Kennedy.

Wonderland.—The opening spectacle being presented at the Hippodrome is from the pen of Archie Bell, the popular publicity manager. The vaudeville includes the following numbers: George Adams, Ida Fuller, Alline, the Yosecars, and Shorty & Lillian De Witt.

Broadway After Dark is the attraction at the Cleveland. Not Yet But Soon is at the Lyceum with Hap Ward doing the funny stunts.

Alphonse Ethier is fast becoming a popular matinee idol at the West Side playhouse.—Majestic. The Private Secretary is the bill for this week.

COLUMBUS, O.

BY PRAIGG.

COLUMBUS, O., Feb. 29.—In the better class of plays Columbus is beginning to feel that the tag end of the season is at hand, but vaudeville, burlesque and "ten-twenty-third" is booming as always.

Lillian Russell has come, seen and conquered in Wildfire. The production was good.

Mrs. Temple's Telegram was a disappointment.

Keith's theater is booming along with high class vaudeville. The headliner this week is Jean Marcel with his living pictures. Viola Gillette and George MacFarlane strengthen the bill.

Our New Minister holds the boards at the High Street in a thoroughly enjoyable manner. Tempest and Sunshine is underlined.

Al. G. Field is come again. Enough. Robert Mantell is assured one of the biggest engagements in years.

DENVER

BY S. BEAUMONT.

DENVER, Feb. 29.—Brewster's Millions is playing this week at the Broadway. De Wolf Hopper arrives next week with Happyland.

At the Tabor Way Down East is pleasing large audiences. The snowstorm play will be followed by Yale's Painting the Town.

Edwin Stevens heads the bill at the Orpheum this week which includes: Troupe Manello, Barry and Halvers, Kroneman Brothers, James F. Macdonald, the Three Keatons, and Lillian Burkhardt and Co., in The Santa Claus Lady.

If I Were King is holding forth at the Baker. Franklyn Underwood plays Francois Villon. Next week, My Friend From India.

The Majestic bill is: General Tom Thumb, G. Lode Silver and company, Luttringer, Lucas and company, Walter McCullough, Gracey & Burnett, Charles E. Hay.

DES MOINES

BY CHARLES BYRNE.

DES MOINES, Feb. 29.—Robert Edson in Classmates was the bill at Foster's Tuesday and Wednesday evenings, Paul Gilmore appeared in At Yale on Thursday evening and Cupid at Vassar is the bill there tonight. All the engagements have proven successful.

Dainty Grace Cameron appeared at the Grand in Little Dolly Dimples the first part of the week. Ben Hendricks is now occupying that theater with Yon Yonson.

Gertrude Mansfield & Company, Gallagher and Barrett, Jules and Ella Garrison, Ida O'Day, the Three Moshers, Bertha Pertina, and Jacob and his Pal compose the bill at the Majestic.

That Gay Treadors company is the attraction at the new Empire.

INDIANAPOLIS

BY LAWRENCE SCOLLER.

INDIANAPOLIS, Feb. 29.—English's (Ad. F. Miller, mgr.).—Lillian Russell in Wildfire, 25-26; Little Johnny Jones, 27.

Park (Dickson & Talbot, mgrs.).—First half of week Fallen by the Wayside; last half, Dion O'Dare.

Grand Opera house.—Richard Golden, Galletti's Performing Monkeys, Mignonetti and Kokon, Canfield and Carlton, Alf Grant, Ethel Hoag, Frederick Rose and Bandy and Wilson, to good business.

Majestic (W. E. Lawrence, mgr.).—Forepaugh Stock company in The Bishop's Carriage all week.

Empire (Henry K. Burton, mgr.).—Merry Maidens, 24-25-26, including Samuel Ricehead, Patti Carney, Lulu Beeson and Clayton and Drew. Tom, Dick and Harry, 27-28-29, with Mlle. Irma Lorraine, known as "The Human Statue in Gold."

KANSAS CITY

BY W. R. DRAPER.

KANSAS CITY, Feb. 29.—The Orpheum Road Show this week at the Orpheum. Edward J. Connelly and his company are headliners. The Tom Jack trio puts on a novelty musical act. La Gardenia, has a graceful dance.

At the Auditorium, Montana is holding forth to capacity. The Three of Us, is at the Willis Wood for

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the week. The Time The Place and The Girl is at the Grand. The Gillis is the home of The Gambler of the West.

At the Shubert the Barker Stock Co., continues to pull heavy business. Last week's bill, The Only Way is repeated this week and the house is filled at every performance.

Summer gardens are not to be interfered with in Kansas City this year and will open as usual. There will be no Sunday shows in the gardens it is believed.

Manager Flinton of the Yale Amusement Co. was in Chicago the early part of the week. He has recently returned from Denver. Mr. Flinton's company is doing a splendid business.

C. F. Mensing, formerly in the moving picture business here who amassed a fortune before retiring, is going into Wyoming and install an automobile line from Rock Springs, Wyo., to Eden Valley, a new tract of land being opened to public entry.

The Twentieth Century Optiscope Co. in the Shukert Bldg. have announced the purchase of the New Era Film Exchange and the Enterprise Film Service Co. of Kansas City. C. G. Scherer is manager.

LOS ANGELES

C. WM. BACHMANN.

LOS ANGELES, Feb. 25.—The past week has been one of musical comedy for this city. The Mason led off with Woodland. The Los Angeles theater had The Gingerbread Man.

The Burbank presented A Milk White Flag and will continue it for another week. The Grand came forward with The Black Crook.

Dick Ferris furnished Thelma at the Auditorium.

The Belasco company produced It's All Your Fault, and got many laughs.

The Orpheum did capacity business with Shean & Warren, Malani Trio, Harry Alister, Adolph Zink, Gus Edwards' School Boys and Girls, Carletta, Four Parros, Orpheum motion pictures and John C. Price and Sally Cohen.

LOUISVILLE

BY J. S. SHALLCROSS.

LOUISVILLE, Feb. 29.—Little Johnny Jones at Macauley's for the first three nights this week did a good business. Friday and Saturday Lillian Russell presented Wildfire to large houses.

Business at the Buckingham is extra good, the current attraction being Frank Carr's Thoroughbreds.

Manager Weed, of the Mary Anderson, presents a fine bill this week. It includes Master Gabriel and company, Carlin and Otto, Swor Bros. Salvail, the Great Weston, Raschetta Trio and Rosaire and Dorete.

At the Masonic theater, popular Billy V. Van presented Patsy in Politics to good sized audiences. Next week, Fiske O'Hara in Dion O'Dare.

A Child of the Regiment is doing big business at the Avenue this week. Next week, Lottie Williams.

The Odeon has changed hands again. The Bijou, Wonderland, Dreamland and Empire all report good business.

Manager William Reichmann of the Hopkins theater underwent a surgical operation this week at the hospital and is doing well.

just prior to the operation he was married to Miss Fretz of St. Louis, Mo.
On March 7, Raymond Hughes, the phenomenal boy piano player, will give a recital at Baldwin Hall. He is a genius discovered by Chris Wasson of the Crystal Theater. Critics pronounce young Hughes a wonder and his future will be watched with interest.
Prof. Chas. E. Rice will play the Southern States soon. He is busy at his training camps at New Albany, Ind.
White City will open the last week in April and the Ferry will follow the middle week in May.
Hatzell's big vaudeville under canvas has gone south. The show rehearsed in this city.
The local T. M. A. lodge is planning for new home. Secretary Gerro has received applications during the week.

MEMPHIS

BY HARRY J. BOSWELL.

MEMPHIS, Feb. 29.—Matters of a theatrical nature in Memphis during the past week did not come up to the required standard. At the Bijou, Emma and Johnny Ray are in King Casey to fair business.
The Lyceum offered Nat C. Goodwin in the Easterner, Monday and Tuesday, and on Wednesday evening the production was Doll's House, in which Hortense Nielson played the lead.
The Orpheum has a splendid bill this week. Among the acts offered are Hope Booth & Co., Helen Bertram, Agnes Maher & Co., Willie Zimmerman, George A. Beane & Co., Hyman Meyer, Cole and Rags, and others more or less well known.

MINNEAPOLIS

BY ROBERT BLUM.

MINNEAPOLIS, Feb. 29.—The Lyceum players at the Lyceum theater are drawing large houses this week with The Man From Mexico. Next week, Piney Ridge.
James J. Corbett in The Burglar and the Lady is the attraction at the Bijou. Next week, Convict 999.
The bill at the Unique theater this week are as follows: Lawrence and Harvey, the Dovic Four, Leon and Adeline, Louis Chevalier & Co., Freeman Bros. and Eugene White.
At the Orpheum the bill includes Anna Eva Fay, Gillett's Animal Fantomime, Wilbur Mack & Co., Bertie Fowler, James H. Cullen and Dunedin Troupe.
At the Metropolitan.—George Washington Jr., 23-26; The Road to Yesterday, 27-29; Sara Kendall in The Land of Dollars, 1-3.
At the Metropolitan.—23: Second annual benefit of the Theatrical Mechanical Association, Minneapolis Lodge No. 50. The proceeds of the entertainment will be devoted to the relief of the sick and disabled and burial funds.
Gem Family Theater.—(Labar & Kavanagh, Mgrs.)—The Great Jaxon, the Martinez Bros, the Three Levys and Bessie Steinfeld. Business continues good at this house.

NEWARK

BY JOE O'BRYAN.

NEWARK, Feb. 29.—Low Dockstader's Minstrels were the mirth producers at the Newark theater. The bill included Neil O'Brien, John King, Eddie Mazier, Tom Hyde and others.
The Curse of Drink has been drawing capacity houses to Blaney's. The Card King of the Coast is at the Columbia.
A fine bill is given at Proctor's. It is made up of Hal Davis & Co., William Rock and Maude Fulton, Lind, World & Kingston, Callahan and St. George, Lavine-Cimaron Trio, Alhambra Four, Raffino's Monkeys.
The Bachelor Club is at Waldmann's and at the Empire the Moonlight Maids are pleasing big crowds.
Manager Mumford is giving an excellent bill of vaudeville and moving pictures at the Arcade.

NEW ORLEANS

BY D. C. SILVE.

NEW ORLEANS, Feb. 29.—French Opera house.—The Milano Opera troupe still continues to draw immense crowds.
Tulane.—Eleanor Robson in Salomy Jane had them all going. Next, Powers, in the Blue Moon, Mardi-gras week.
Bijou.—The marvelous Fowler; the mysterious Boltaire, and Jas. B. Kelly.
Shubert.—The Milano Opera troupe will play a week stand at this house during Mardi Gras week.
Crescent.—Arizona to crowded houses. Next, McIntyre & Heath in the Ham Tree.
Orpheum.—The bill includes Barnolds Dog and Cats, Six Glinserettis, Snyder & Buckley, LaBelle Oterita, Caicedo, Loney Hasckell and Ferrell Bros., to crowded houses.
Blaney's.—Nobody's Claim, to big business.
Next, Nellie, The Beautiful Cloak Model.
Greenwall.—The Bowers Burlesquers, to capacity audiences. Next, Parisian Widows.
Dauphine.—Private John Allen to capacity houses.
Next, The Belle of Richmond.
Elysium.—The Black Patti Troubadours. Excellent business.

OMAHA

BY SAM E. SMYTH.

OMAHA, Feb. 29.—(Boyd theater, E. J. Monaghan, mgr.) Ezra Kendall, in The Land of Dollars, 20-23, drew well. The Italian Grand Opera Company in repertoire, 24-26, delighted good houses. Robert Edson company, in Classmates, 27-29, and in the first named date the Commandants from Fort Omaha and Fort Crook, and the Commandant from the Headquarters of the Department of the Missouri, were present as Censors, to judge the correctness of the locale of the play, army regulations and general atmosphere.
The Woodward Stock company is to open April 19 at the Boyd with all the old favorites, including Albert Morrison, leading man, and Eva Lang (probably) as leading lady.
Old Heidelberg was the bill at the Burwood this week.
Krus Theater ("Doc." Breed, mgr.)—The Gambler from the West, 19-22; The Texas Ranger, 23-25.
Orpheum (Carl Reiter, mgr.) Chas. E.

Evans, heads the bill this week. Next week, Orpheum Road Show.

RICHMOND

BY CHARLES KESSNICH.

RICHMOND, Feb. 29.—The Mayor of Tokio was the offering at the Academy Monday evening. The company pleased a large house.
Gay New York, featuring Harry Emerson, is the bill this week at the Bijou.
Calve gave a song recital at the Academy Wednesday evening. The program included the second act of Carmen.

SALT LAKE CITY.

BY RUFUS D. JOHNSON.

SALT LAKE CITY, Feb. 24.—Way Down East played by an inferior company at the Salt Lake, 16-17; drew fair houses. Paul Gilmore in The Wheel of Love, 18-19, was a great disappointment, as his support is more than ordinarily weak. Coming Thro' the Rye, 20-31.
Big Hearted Jim pleased fair audiences at the Grand, 16-19. The Denver Express, 20-22.
The Orpheum bill is a collection of good acts. It is headed by Olympia Desval with her dogs and ponies; Kronemann Bros.; Barry & Halvers, Edwin Stevens & Co., Carroll and Cooke; Manello & Marnitz Troupe make up the bill.
Lyric (R. P. Herrick, mgr.)—The Utahna stock company in Rip Van Winkle, 16-18. A Daughter of Virginia, the remainder of the week made a hit.
Crystal (J. H. Young, mgr.)—Silvereno, The Ganty Co., Charles R. Myers, the Crystal Trio.
Majestic (P. P. Jensen, mgr.)—DuPrezee, Fred C. Sanford.

SAN FRANCISCO

BY IRVING M. WILSON.

SAN FRANCISCO, Feb. 26.—Grace George in Divorcions has scored an emphatic triumph. She is booked for two weeks, and is crowding the theater at every performance.
The Alcazar gave us a delightful revival of Sag Harbor with Thais Lawton and Berttram Lytell in the stellar parts.
De Wolf Hopper, the comedian, returned to the city with Happyland and received an ovation. The company is good and the production creditable.
The Orpheum's program is a winner. The star of the bill is William Hawtrey & Co. in Compromised. Next important number is Fred Walton in The Toy Soldier. Others prominent are Curzon Sisters, Violet Dale, Eleanor Falke and the Pichiani Troupe.
The Princess still continues with When Johnny Comes Marching Home, and an indefinite run is expected from present indications.
At the Central, The Fatal Wedding is the bill.

ST. LOUIS

BY DAN LORD.

ST. LOUIS, Feb. 29.—Marie Cahill is appearing to crowded houses in Marrying Mary at the Century. The Girl Question will be propounded next week.
The Man of the Hour is the popular bill at the Olympic. Marie Doro comes next with The Morals of Marcus.
George Primrose and his minstrel company are making merry at the Grand. Next Billy B. Van in Patsy in Politics.
That It's Never Too Late to Mend is being shown this week at Havlin's. Barney Gilmore is underlined.
My Tom-Boy Girl is romping through an engagement at the Imperial. Montana is the next attraction.
The bill at the Columbia this week includes Nellie Florede and the Six English Rockers, Bert Levy, Henry Lee, Kramer & Bellelaire, DeWitt, Burns & Torrance, Boot-black Quartette, "General" Ed. Lavine, Clinton & Jermon and the kinodrome.
Walter Jones and Blanche Dayo are the headliners of the American program. Other clever people are Thorne & Carleton, the Baggesons, Belle Davis & Picks, Walter Moody & Grey Elliott, Dan Burke & Girls, John A. West, and Macarte's Animals.
The Brigadiers at the Standard, and Fred Irwin's Big Show at the Gayety, are the burlesque offerings of the week.

SPOKANE

BY E. AXELSON.

SPOKANE, Feb. 24.—Frank Daniels gave five performances at the Spokane, 20-25, to capacity houses. The Dream City, 26-27; The Kerry Gow, 28; The Red Feather, 29; The Jessie Shirley Stok company presented The Girl of Eagle Ranch at the Auditorium. George D. McQuarrie was the hero and Miss Shirley as Cherry O'Brien did some clever acting. The Lily and the Prince this week.
The Banker, The Thief and the Girl was the offering 16-22 by the Curtis Stock company at the Columbia. This play this week is Old Heidelberg.
A good bill at the Washington includes Young Buffalo, assisted by Mille Vera, Brooks and Jeannette, Maude Sutton and company, The O'Neill Trio and J. H. Davis & Co., to capacity houses.
The Pantages has the following: The Three Kuhns, The Luige-Picari Trio, G. B. Alexander, Jones and Robinson, Heran and Rice, and Will Gilson.
The Passion Play at the Empire is doing a big business in connection with illustrated songs by Myrtle Bertonne.
Willis A. Hall late of Marlow Stock of Chicago, has joined the Curtiss Stock at the Columbia theater. He opened as Prince Karl in Old Heidelberg this week.

ALABAMA

MONTGOMERY, Feb. 29.—Majestic (W. S. Stickney, mgr.)—John P. Reid, Cooke & Miss Rothert, May Kirke and Graham & Keating drew big crowds all week.
Theatro (Rice & Whiting, mgrs.)—Frank Nauton and his dogs, Mlle. Aimee, and Rankin & Leslie make up a good bill.
Theatatorium (I. Altman, mgr.)—De Rose Trio, and Richard Hamlin all week to good business.
Crescent (E. B. Hilliard, mgr.)—Edinger

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ART ADAIR

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Bennett circuit, spent a few days in this city last week, the guest of Manager Gus S. Greening of the Bennett local house.—W. J. DAVIDSON, JR.

ST. JOHN, N. B., Feb. 29.—Opera house (H. J. Anderson, mgr.)—Mme. Sembrich, in Grand Concert, 19, was given a splendid reception by a large audience. The lieutenant-governor and his party, under whose patronage it was held, occupied a prominent place in the audience. F. G. Spencer of St. John, who promoted this concert, also managed Mme. Sembrich's appearances in Halifax and Portland.
The Nickel, the Princess, the Cedar with specialties, are doing good business. The Bijou, with moving pictures, is doing well.—J. PERLEY LUNNEY.

COLORADO.

BOULDER, Feb. 29.—Curran Opera house (R. P. Penney, mgr.)—Way Down East played to two fairly good houses, pleasing, 22; San Francisco Opera Co., 26; vaudeville, 27-29.—M. H. B.

DELAWARE

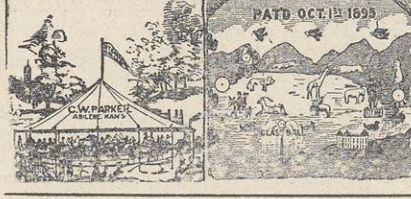
WILMINGTON, Feb. 29.—Grand (J. Leonard Johnson, mgr.)—Bluffs, 22, to good business.
Garrick (W. L. Dockstader, mgr.)—This week: Joe Hart's Spook Minstrels; Gardner & Stoddard, the Three Dane Sisters; DeHaven & Sidney; Dios Animal Actors and moving pictures.
Lyceum (Dan Humphries, mgr.)—The Curse of Drink, 20-22, to good returns; A Race For Life, 24-26; Irene Myers, 27-29.

IDAHO

POCATELLO, Feb. 29.—Auditorium (Carndon & Samms, mgrs.)—What Women Will

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Sisters, second week, and Harry E. Valois drawing good crowds.—R. L. HAAS.

CALIFORNIA

SAN DIEGO, Feb. 25.—Isis (Edmund Gardner, lessee).—This house opened with the Gardner stock company in The Case of Rebellious Susan.
At the Garrick, James Neill and Edythe Chapman in Under the Red Robe was this week's offering.
The Pickwick Players were seen in minstrel and vaudeville parts and took well. The bill included Vane and Bacon, in Pygmalion and Galatea; Manager "Scotty" Palmer; Lew Fields and Millar Bacon in parodies; Josephine Ross and Howard Nugent in monologue; Adulla St. John in Sis Hopkins; Lucile Gardner and Margaret Nugent in vocal numbers, ending with The House of Too Much Trouble.
At the Grand, Cheovril, Josie Terrill and McGreeve and Brown, created a good impression.
Empire.—Lola D. Radcliffe and Willard made hits this week. Overflowing business.—G. THORNTON DOELLE.

CANADA.

OTTAWA, Feb. 29.—Russell theater (Peter Gorman, mgr.)—Amateur companies who are competing for the Governor-General's Trophy held the boards this week.
Bennett's (Gus S. Greening, mgr.)—This week: Coin's Dogs, Bellman & Moore, Carter, Taylor & Co., Leville & Sinclair, Therese Dorgeval, Thos. J. Dempsey, and Edwin Keough & Co.; to big houses.
Grand (R. J. Birdwhistle, mgr.)—Chinatown Charlie, 24-25, to good business.
Nickle (F. L. Munsey, mgr.)—Moving pictures and illustrated songs to S. R. O. Clark S. Brown, booking agent for the

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Do, 17; fair business. Peck's Bad Boy, 21, to fair house; Paul Gilmore in The Wheel of Love, 24; Ma's New Husband, 26. M. Myers has succeeded C. H. Italia as manager of the Lyric theater. The house is doing good business with vaudeville.—J. FRANK BAILLIE.

ILLINOIS.

ELGIN, Feb. 29.—Opera house (F. W. Jencks, gen. mgr.—Mr. and Mrs. Herbert L. Flint, week of 17, to splendid business. East Lynne, 26; Brown of Harvard, 27; Female Minstrels (local talent), 28-29. Star Vaudeville theater (Del S. Smith, mgr.)—Wolf Brothers, Trask & Montgomery, Arnold & Gunn Co., Miss Hardie Langdon, Rogers & Evans, et al, this week.—W. A. ATKINS.

SPRINGFIELD, Feb. 29.—Majestic theater (E. J. Karm, mgr.)—The Honeymooners, 23-24, to S. R. O. Chatterton's Opera house (Geo. Chatterton, mgr.)—The LaMarr-Holland stock company that gave three performances 20-22, disbanded here Feb. 22. The Latmore & Leigh stock company opened Feb. 23 for eight nights.

Gaiety theater (Burton & Smith, mgrs.)—The bill this week includes Lew Wells, the Three Semons, and Hy Greenway. Business good. Empire theater (Jno. Connors, mgr.)—The bill this week is made up as follows: Burke and Urbana.—L. F. WINGARD. Burke, Frances Roberts, Goodwin & Goodwin, Jack Shannon & Straw. Business good. Olympic theater (E. J. McCann, mgr.)—Clark & Perry, LeRoy & Ludlow, Ray Vernon, Jackson & Sparks, Hunt, Rife & Nibbe. Fair returns.

The bill posters are to give a grand ball March 6. All professionals in the city on that date are cordially invited.—CARL E. SPENCER.

ROCK ISLAND, Feb. 29.—Illinois theater (R. H. Taylor, mgr.)—The Jeffersons in The Rivals, good business, 22; The Gingerbread Man, excellent business, 23; Miss Mary Robson in The Rejuvenation of Aunt Mary, 26; The Cow-Puncher, 29.

Family theater (S. A. Lewinsohn, mgr.)—T. A. Barnes and Bessie Crawford, Harry W. Fields, and M. A. Hunt and company. Elite theater (Friedenwald, mgr.)—Laughan's Trained Dogs, Nilsson Aerial Ballet, Passion Play.—G. EDWARD BAUMBACH.

JOLIET, Feb. 29.—Opera house (J. T. Henderson, mgr.)—May Robson, 18, to S. R. O.; The Great Express Robbery, 20-22, to fair business.

The Grand (Lew Goldberg, mgr.)—Howard Stock Co. to good business.—J. ROY DAVIS.

INDIANA

TERRE HAUTE, Feb. 29.—Grand (T. W. Barhydt, mgr.)—Billy the Kid, 25-26; The Great Express Robbery, 27-29; Simple Simon Simple, Mar. 1.

Lyric (Jack Hoefler, mgr.)—The bill this week includes: The Byrne-Golson Players, Frantz Caesar & Co., Howley & Leslie, Frank Markley.

Varieties (Jack Hoefler, mgr.)—This week: Conn, Downey & Willard, the Three

Lyres, James & Bonnie Farley, and Harry DeCoe.

Coliseum (J. H. Barnes, mgr.)—The Avenue Girls, 23; Sam Devere's Show, Mar. 1.—ROSS GARVER.

EVANSVILLE, Feb. 29.—Majestic (Frank B. Hooper, mgr.)—Packed houses this week at every performance. The bill included The Cowboy Quartet, the Three Musical Millers, Morriessy and Rick, and Charles Sanders.

Wells Bijou (Alex Jenkins, mgr.)—Marie Cahill in Marrying Mary, 22, to good business; Fiske O'Hara, 23-25, pleased fair houses; Lillian Russell in Wildfire, 27. Grand (Pedley & Burch, mgrs.)—Eva Ray & Co. in Somnolency, all week.

People's (Pedley & Burch, mgrs.)—Billy Kersand's Minstrels, 19, fair business; Pat White and His Gaiety Girls, 23, pleased fair house.—S. O.

MARION, Feb. 29.—Indiana (S. W. Pickering, mgr.)—Yankee Doodle Boy, 22, to good returns; The Great Divide, 26, to good business; Al G. Fields' Minstrels, 27, to satisfactory returns; Under Southern Skies, 29.

Grand (S. W. Pickering, mgr.)—The Orpheum Stock Co. this week to crowded houses. Next week, high class vaudeville. Crystal (John Ammons, mgr.)—Vaudeville.—ELI D. BERNSTEIN.

MUNCIE, Feb. 29.—Star (C. R. Andrews, mgr.)—The Ozavs, Robisch & Childress, Wayne Christy, Dixie, Harris & Francis, and Frank Gray; to capacity.

Wysor Grand (H. R. Wysor, mgr.)—The Girl From Broadway, 21, failed to please; Mary Emerson in On Parole, 24, good returns; The Great Divide, 27, fair business. Theaterium (J. D. Dunmeyer, mgr.)—Vaudeville to crowded houses.

The Majestic, one of the finest theaters in central Indiana, was damaged by fire and water, 20, necessitating its closing for repairs. Messrs. O'Neal & Rasbrough will reopen soon with the same high-class vaudeville that has characterized this playhouse.—B. E. ADELSPERGER.

IOWA.

OSKALOOSA, Feb. 29.—Grand Opera house (J. F. Jersey, mgr.)—Helen Forrester Co., 22, to fair business; Fred & Ed's Comedians, 24-26; Dolly Dimples, 27; The Time, the Place and the Girl, Mar. 5.

Orient (Bowen & Bowen, mgrs.)—Carl Struble and Harry Tucker sold this place to Harry Bowen & Son last week. Alcazar (Lytie & Stalker, mgrs.)—Good business.—DAN KENNER.

IOWA CITY, Feb. 29.—Coldren (Ray Swan, mgr.)—Frank Long Stock Co. this week; Gingerbread Man, 3; Time, Place and the Girl, 5.

KENTUCKY

LEXINGTON, Feb. 29.—Grand Opera house (Chas. Scott, mgr.)—Mrs. Patrick Campbell, 28.

Hippodrome (L. H. Ramsey)—Vaudeville to good business.

Majestic (Arthur Jack, mgr.)—Cristoper, Verona, the Great Lester, Clark Sisters and Joe Dunlap pleased packed houses.

Dreamland—Business good. Blue Grass moving picture fair. Gem, fair business.—JOSEPH CANDIOTO.

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MICHIGAN

BAY CITY, Feb. 29.—Washington (W. J. Daunt, mgr.)—Lyman H. Howe's moving pictures, Feb. 24, S. R. O. business. Wilton Lackaye in The Bondman, 25; Cole and Johnson in The Shoo-Fly Regiment, 28; Strongheart, Mar. 16. Blanche Walsh, 19. Alvarado (W. J. Daunt, mgr.)—The Beauty Doctor, 23-24; good show and business. The Rajah of Bhong, 25-26; fair business. The County Sheriff, 27-29; The Boy With the Boodle, Mar. 1-4.

Bijou (J. D. Pilmore, mgr.)—Haines and Russell, Kurtis and Busse, Prof. J. O. Wise, Sadie Whitney, and the Bijou scope; business good.—MRS. TOM NORTH.

MINNESOTA

AUSTIN, Feb. 29.—Gem Family theater (W. J. Mahnke, mgr.)—The Musical Martinez, the Leveys, Frank C. Wilbour, this week to good business.

Cosmo Electric theater (J. A. Murphy, res. mgr.)—Business fair with pictures and songs, changed tri-weekly.—DON V. DAIGNEAU.

NEBRASKA

HASTINGS, Feb. 29.—Kerr Opera house (Thos. B. Kerr, mgr.)—Quack Doctor, 22, to small house; Painting the Town, 27; Russell Comedy company, March 6.—H. M. VASTINE.

NEW YORK

KINGSTON, Feb. 29.—Opera house (Chas. V. DuBois, mgr.)—Antonio Mairol, 22. This week, the Fenberg stock company, with vaudeville including Harry McKee, Harry Latour, Baby McKee, Alma Rutherford, Maud Atherton, and Quigg, Mackey and Vickerson.

Fordon Opera house (Joseph J. Kline, mgr.)—Bon Vivant Minstrels, 24. The Man From Maine, 26-27, presented by St. Mary's Dramatic Society, under the direction of Rev. W. J. O'Reilly. Irene Myers stock company, week of Mar. 9.

Bijou (Geo. W. Carr, mgr.)—The Merry Widow, feature picture; Harry M. Dunham and Helen Murray. Harry Vickers, the hustling business manager of the Fenberg stock company, called

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on old friends last week.—CHARLES A. CHAPMAN.

ELMIRA, Feb. 29.—Lyceum theater (Lee Norton, mgr.)—The Great Divide, 24. Adam Good stock company, 25-29.

Family theater (G. W. Middleton, mgr.)—Julia Redmond and company, Marie Laurens, H. V. Fitzgerald, Smith and Reno, and Harrington and Lester, to large business.

Rialto theater (F. W. McConnell, mgr.)—Lizzie B. Raymond, Claude Thardo, Kolb and Miller, Nellie Zaman and Lottie Fayette, to splendid houses.—MAXWELL BEERS.

WASHINGTON

ABERDEEN, Feb. 29.—Grand theater (E. B. Benn, mgr.)—House dark until Feb. 27. Charles B. Hanford, Feb. 27; Buster Brown, 28; Clay Clement, Mar. 1. Cohen, mgr.)—Empire theater (A. E. Cohen, mgr.)—Dave Williams Stock Co., indefinite. Business good.

Arcade theater (T. S. Henderson, mgr.)—Moving pictures and vaudeville. The Priors, 17-22, a feature; business good.

Bijou theater (Harry Chandler, mgr.)—Moving pictures and vaudeville; Marvellous Malcolm's featured 10-22; business good.—C. V. LOY.

VAUDEVILLE

AM GOLDMAN, who has been playing the houses on Western States time for the last twenty-five weeks, returned to Chicago last week and secured bookings through the offices of William Morris.

C. S. Humphries, of the Western Vaudeville Managers' Association, has secured the bookings of the new Bijou theater, Michigan, Mich. W. A. Rusco, formerly of Rusco & Holland's Minstrels, is the owner and manager.

Mr. and Mrs. Erwin Connolly opened at the Grand Opera house, Grand Rapids, last week with a new sketch entitled Wooling a Kid. The act enlists the services of three people. The team has engaged Walter Percival. The reports on the sketch have been favorable.

Edward Carruthers returned last week from Nashville, Tenn., where he opened his new house, the Grand. At the opening more than three hundred people were turned away and capacity business has been the rule since. Another acquisition of Mr. Carruthers, which opened on the same day at Staub's Opera house at Knoxville, Tenn. after a brief sojourn in Chicago he left for New Orleans to attend the Mardi Gras.

Marguerite France, wife of Elmer Jerome, the monologist, was operated upon for tumor at San Angelo, Tex., last week. Jerome's chances for recovery are very bright.

The Empire City Quartette opened on the Orpheum time for a tour at Kansas City, March 1.

Francesca Redding has replaced Miss Gardner in the Simon-Gardner sketch. The new Coachman, during the last month, Miss Gardner was injured while roller skating at the Coliseum, Chicago.

The Auto Girl closes a successful engagement with the Rentz-Santley company at Detroit, Mich., this week. She anticipates an early return to vaudeville.

The bill at James L. Lederer's Royal theater, Chicago, last week included the Walters Sisters, Marvelous McCormick, Fitz-Gibbons & Lewis, Albertus & Altus, Four Santos, and the Royalscope.

The Orpheum theater, Nevada, Mo., changed hands last Saturday. W. F. Lyons of Kansas City, who owns seven other houses, is the lessee, and W. C. Reid the manager of the house.

Mudman Pankleb, the rapid sculptor now playing in vaudeville, has about perfected his big one-act spectacular piece, At the North Pole, which he will produce at an early date. The piece is in four scenes and enlists the services of four people, portraying six characters. Harry Holman, the well known character comedian, will be the principal support in the role of a legitimate Irishman, who is an old family ser-

vant. Mr. Pankleb hopes to make it one of the big vaudeville acts.

Edwin Stevens, who is working his way west with a sketch entitled Rich Man, Poor Man, Beggar Man, Thief, appeared at the Orpheum, Salt Lake City, last week. Local Italian societies objected to his depiction of a "Dago bum," threatened violence, and finally obliged him to omit the characterization.

The White Rats of America held a meeting last Thursday at 164 E. Randolph street. It was decided to hold a second meeting in the lodge rooms of the Revere House, Friday evening, March 6. All members of the order playing in Chicago are cordially invited to attend as business of importance will come up during the meeting. It is probable that future meetings will be held at the Revere House.

The Lyric theater, Cleveland, a Sullivan-Considine house, is offering a high grade moving picture entertainment. The theater was formerly a vaudeville house.

John W. Considine, of the Sullivan-Considine circuit, passed through Chicago Monday en route to New York.

Howard & Germaine and Douglas & Douglas, well known vaudevillians, have joined hands. The aggregation will hereafter be known as Howard, Germaine & Douglas Duo. They will produce three distinct acts, all of which will be handsomely costumed.

Bissett & Scott, clever dancers, have been booked for a six weeks' engagement at the Empire, London, and will sail in April for London. Their tour of the west has been highly successful.

Charles Gardner left last week for Winnipeg, Can., where he will open on the Sullivan-Considine circuit.

Despite all rumors to the effect that the Haymarket, Chicago, will be turned into a moving picture theater, it was positively announced last week that the playhouse would continue to offer vaudeville and that a change was never contemplated.

Mr. and Mrs. George W. Hussey will close their vaudeville season about May 11, when they will go to Mt. Clemens, Mich., for three weeks.

Lewis & Roberts, comic magicians, are playing club dates in and around Chicago with continued success, introducing their skit, Thirty Minutes of Laughter.

George P. McFarland, of McFarland & Murray, mourns the loss of his mother, who died recently in Chicago, Ill.

Harry Newman, that funny little fellow, is meeting with success in vaudeville with a long line of bookings to follow.

DRAMATIC NOTES

OWELL & COHEN will put out a second company of their Yankee Doodle show. It opens March 8 at Spring Valley, Ill.

Eugene Spofford was in Chicago last week engaging people for a repertoire company which he will put on tour in the near future.

The White stock company, which has been playing for a number of months in Escanaba, Mich., has moved the scene of its activities to Green Bay, Wis.

Princess Wah-Ta-Waso, heretofore a vaudeville feature, has been signed by W. F. Mann to play the part of the Indian maiden in his successful play, As Told in the Hills.

Wright Huntington was in Chicago last week engaging people for a stock company he will institute in a city in Iowa. Mr. Huntington refused to divulge the name of the town which will claim his resident company.

Blanche Boyer, soubrette, joined the Lyman Brothers' Yankee Drummer company last week.

Frank Sardam, manager of the District leader, engaged a number of people through Chicago agencies last week. Mr. Sardam reports big business everywhere The District Leader has played.

Robert Wayne, a member of the old Hopkins stock company in Chicago, is now managing a stock company at the Orpheum theater, El Paso, Tex.

Harry Green, manager of the Eli and Jane company, writes that business has been fairly good, considering hard times and other things contended with. Mr. Green says that the business of Eli and Jane company has been fifty per cent better on the return date time, and bookings for next season will average eighty per cent return time.

The company will carry special scenery and all set stuff. The support will be the same as he has had for the past three seasons, excepting Daisy Burton, who will head the No. 2 company, under the management of James Wallace.

Harry Green and wife (Lizzie Esher) will spend the summer at Mantanzas Lake, near Havana, Ill.; Miss Burton will be at her little cottage on Lake Michigan, near Grand

Haven; Tom Bisping and Lou Daly will play the best time available in vaudeville; and Bob Foster and Jim Wallace, the two managers, will be busy finishing the bookings.

Elmer Walters will have a new show in the field next season by Eunice Fitch, entitled The Stranger From Berlin. It is a German comedy and said to be replete with bright lines.

M. W. McGee left Chicago last week to join the Orpheum theater stock at El Paso, Tex.

Blanche Aldrich, comedienne, was engaged last week through the Bennett theatrical exchange for The Show Girl, now touring the west.

The Girl From Over There company closed last week at Waukegan, Ill. Lack of box-office encouragement was the reason for its demise.

James House, manager of the House & Sterling dramatic company, came to Chicago from Lincoln, Ill., last week and engaged some new people for his repertoire company for the summer and winter seasons.

P. J. Ridge, proprietor and manager of the Western Dramatic Agency, Chicago, writes:

"I have been kept very busy on account of sickness among the instructors. I would like to have you mention in THE SHOW WORLD that Mr. Frank Cotton, veteran actor, who has been assisting in the dramatic department, has been laid up in the Alexian Bros. hospital for several weeks and has undergone several operations for blood poisoning which resulted from a felon on his finger. At present he is improving. Also I wish to state that Mr. Cotton is and has been under contract with me ever since he left the stage."

Will Kilroy, of the firm of Kilroy & Britton and a recent Benedict, returned to Chicago last week from the east where he went on his wedding tour.

The Rocky Mountain Express, a Klimt & Gazzola attraction, terminated its season last Saturday. The majority of the company returned to Chicago.



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All the world is familiar with this tragedy—this drama in real life which not only caused the most sensational political upheaval in the history of the state of Kentucky, but which also involves the political leaders of the entire nation. This picture not only shows the actual shooting of Goebel from a window in the state capitol, but it shows the political meetings leading up to the murder, the scenes in the court room during the trial of Caleb Powers, the thrilling episodes which have stirred the United States and the world and which are likely to be repeated during the next few weeks when ex-Gov. Taylor is placed on trial, charged with complicity in the murder of Goebel.

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ROUTES

ARTISTS.

ALL Hunter & All: En route with Sam Devere Show.
Ampler: En route with Miss N. Y., Jr., Co.
Adler, Lou: En route with the Isle of Spice.
Anton and Houseworth: En route with the High School Girls Co.
Ahearn, Chas.: En route with the Ahearn Trio.
Adami-Taylor: Proctor's, Newark, N. J., 2-9.
Atkinson, George: Findlay, Findlay, O., 2-8; Princess, Columbus, 9-15.
Arnolda, Chas.: O. H., Muskegon, Mich., 2-8; Wallace, Peru, Ind., 9-15.
Arona-Zoeller Trio: Family, Hazelton, Pa., 2-8; Family, Carbondale, 9-15.
Adair, Art: Gayety, So. Chicago, Ill., 2-8; Peoples, Cedar Rapids, Ia., 9-15.
Appleby, E. J.: Gaiety, Akron, O., 2-7; Orpheum, Galeon, 9-15.
Allen & Kenna: Orpheum, Portsmouth, O., 2-7.
Anderson, Richard: Olympic, Chicago, Ill., 2-7.
Ahearn, Chas., & Vesta: Poli's, Reading, Pa., 2-4; Orpheum, Reading, 5-7.
Allison, Mr. & Mrs.: Novelty, Brooklyn, N. Y., 2-7.
Allen, The A. D., Co.: Trent, Trenton, N. J., 2-7.
At the White House: Colonial, Lawrence, Mass., 2-7.
Aldo & Yannerson: Majestic, El Paso, Tex., 2-7.
Arnold & Gardner: Casino, Little Washington, Pa., 2-7.
Armstrong & Holly: Coliseum, Seattle, Wash., 2-14.
Ardells, The: O. H., Elmira, N. Y., 2-7.
Anderson & Ellison: People's Evansville, Ind., 1-7.
Auger, Capt. Goe. & Co.: Broadway, Camden, N. J., 2-7.
Appelle, Charlotte: Lyric, Dayton, O., 2-7.
Avery & Hart: Keith's, Philadelphia, Pa., 2-7.
Alpha Trio: Bijou, Duluth, Minn., 2-7.
Abbott-Andrews Co.: Orpheum, Mansfield, O., 2-7.
Arnolda, Chas.: O. H., Muskegon, Mich., 2-7.
Anderson, Prof. Andre, & His Elephant, Little Hip: Orpheum, Easton, Pa., 2-7.
Ali & Peiser: Star, Scranton, Pa., 2-4; Polly, Paterson, N. J., 5-7.
A. B. C. D. Girls: Majestic, Johnstown, Pa., 2-7.
American Dancers, Six: Cook's O. H., Rochester, N. Y., 2-7.

All's Sie Hassan Ben, Arab Troupe: Shea's, Toronto, Ont., 2-7.
Adams Bros.: Staub's, Knoxville, Tenn., 2-7.
Allaire & Lind: Family, Lafayette, Ind., 2-7.
Arnot, Louise, & Tom Gunn: Grand, Madison, Wis., 2-7.
Armita & Burke: O. H., East Liverpool, O., 2-7.
Arlington Four: Lyric, Dayton, O., 2-7.
BARRETT & Belle: En route with the New Century Girls.
Barrett, Geo. A.: En route with Rose Sydell's London Belles Co.
Bohannon & Corey: En route with the New Century Girls.
Brennan & Riggs: En route with the New Century Girls.
Brooks & Vedder: Empire, San Francisco, indef.
Blair & McNulty: Gem, Missoula, Mont., indef.
Beyer, Ben, & Bro.: Keith's, Boston, Mass., 2-8.
Beecher & Maye: Pastor's, New York City, 2-7.
Bergere, Valerie: Chase's, Washington, D. C., 2-8; G. O. H., Pittsburg, Pa., 9-15.
Barry, Mr. & Mrs. Jimmie: Majestic, Johnstown, Pa., 2-8; Orpheum, Harrisburg, 9-15.
Banks, G. S., & B. S. Newton: Kenney's, New Britain, Conn., 2-8; Gotham, Brooklyn, N. Y., 9-15.
Bandy & Wilson: Columbia, Cincinnati, O., 1-7; Hopkins, Louisville, Ky., 8-15.
Bowers, Walters & Crooker: Trent, Trenton, N. J., 2-8; Hathaway, New Bedford, Mass., 9-15.
Bowen Bros.: National, San Francisco, Cal., 2-8.
Bishop, Blanche: Orpheum, Vancouver, B. C., 2-8.
Bush & Elliott: Majestic, Denver, Colo., 2-8; Novelty, Topeka, Kan., 9-15.
Bryant & Saville: Bijou, Appleton, Wis., 2-8; Bijou, Green Bay, 9-15.
Boys in Blue: Poli's, Waterbury, Conn., 2-7.
Brennans, The Musical: Olympic, Topeka, Kan., 1-7.
BeAnos, The: Majestic, Dallas, Tex., 2-7.
Byers & Herman: Proctor's, Albany, N. Y., 2-7.
Bennett, Laura: G. O. H., Grand Rapids, Mich., 2-7.
Behout Duo: Arcade, Brownsville, Pa., 2-7.
Bob & Tip Co.: Majestic, Johnstown, Pa., 2-7.
Benans, The: Crystal, Logansport, Ind., 2-7.
Burkhardt, G.: Pastor's, New York City, 2-7.
Bartelmes, The: Hippodrome, Lexington, Ky., 2-7.

Bramwell, Wm., & Minnie Seligman: Colonial, New York City, 2-7.
Burke & Toohey: Poli's Springfield, Mass., 2-7.
Big City Quartette: Poli's, Springfield, Mass., 2-7.
Bob White Quartet: Gayety, Toronto, Ont., 2-7.
Burke & Farlow: Star, Wilkesburg, Pa., 2-7.
Brunettes, Cycling: O. H., Lancaster, Pa., 2-7.
Booth, Hope, & Co.: Orpheum, New Orleans, La., 2-7.
Bissett & Miller: G. O. H., Syracuse, N. Y., 2-7.
Basque Quartette: Cook's O. H., Rochester, N. Y., 2-7.
Burch, Mr. & Mrs. Jack: Majestic, LaSalle, Ill., 2-7.
Burton & Vass: Sipe's, Kokomo, Ind., 2-7.
Byron & Langdon: G. O. H., Pittsburg, Pa., 2-7.
Bernier & Stella: Keith's, Boston, Mass., 2-7.
Brenon, Herbert, & Helen Downing: Majestic, Ft. Worth, Tex., 2-7.
Bradna, Ella, & Fred Derrick: Poli's, Hartford, Conn., 2-7.
Bergere Sisters: Majestic, Ft. Worth, Tex., 2-7.
Brooks & Vedder: Phillips, Richmond, Ind., 2-7.
Bedouin Arabs, Eight: G. O. H., Indianapolis, Ind., 2-7.
Berry & Berry: Majestic, Ft. Worth, Tex., 2-7.
Burnham, Chas. C., Will L. White & Co.: Lyric, Danville, Ill., 2-7.
Brown, Harris & Brown: Bennett's, London, Ont., 2-7.
Burton, H. B.: Lyric, Terre Haute, Ind., 2-7.
Bellclair Bros.: Temple, Detroit, Mich., 2-7.
CHANDLER, ANNA: En route with the City Sports Co.
Cooper, Harry K.: En route with the Fay Foster Co.
Curley, Pete: En route with the Behman Show.
Camp, Sheppard: En route with the Kentucky Belles Co.
Campbell, W. S.: En route with Rose Sydell Co.
Christy, The Great: En route with the Knickerbockers Co.
Carlises, The: Howard, Boston, Mass., 2-8.
Carroll, Joe: Orpheum, Denver, Colo., 2-8.
Callan & Smith: Lyric, Joplin, Mo., 2-8; Lyric, Sioux City, Ia., 9-15.
Chappelle, Marie: O. H., Kent, O., 2-8; Majestic, Sandusky, 9-15.
Cameron & Flanagan: Poli's, Springfield, Mass., 2-8; Poli's, Worcester, 9-15.
Caesar, Mysterious Frantz, & Co.: Lyric, Danville, Ill., 2-8.
Chambers, Lyster: Scranton, Pa., 2-8; Paterson, 9-15.

Clark, Marie: Family, Clinton, Ia., 2-8; Majestic, Madison, Wis., 9-15.
Connelly, Edward: Orpheum, Omaha, Neb., 1-7; Orpheum, St. Paul, Minn., 8-14.
Cunningham & Smith: Broadway, Middletown, O., 2-8.
Clark & Duncan: Lyric, Lincoln, Neb., 2-8; Majestic, Topeka, Kan., 9-15.
Cowles Family, Marvelous: Bijou, Jamestown, N. D., 2-8.
Cooke and Miss Rother: Majestic, Birmingham, Ala., 2-8; Majestic, Little Rock, Ark., 9-15.
Chinko: Gotham, Brooklyn, N. Y., 2-7.
Christy, Wayne G.: Orpheum, Lima, O., 2-7.
Clifford & Burke: Trent, Trenton, N. J., 2-7.
Casper, Will & Mabel: Colonial, Norfolk, Va., 2-7.
Craigs, Musical: Empire, Hoboken, N. J., 2-7.
Crotty's, The: Magicland, Connellsville, Pa., 2-7.
Carol Sisters: Lyric, Dallas, Tex., 2-7.
Carter, Chas. B., Gussie Taylor & Co.: Bennett's, Ottawa, Ont., 2-7.
Cooper & Robinson: Empire, Paterson, N. J., 2-7.
Conklin, Billy M.: O. H., Kent, O., 2-7.
Cotton, Lola: Alhambra, New York City, 2-7.
Collins & Hart: Columbia, St. Louis, Mo., 1-7.
Cullen, Jas. H.: Orpheum, Minneapolis, Minn., 2-7.
Clark & Turner: Orpheum, Newark, N. J., 2-7.
Cook & Stevens: Bennett's, Ottawa, Ont., 2-7.
Chapman Sisters & Pick: Lyric, Kensington, Ill., 2-7.
Chapin, Benjamin: Colonial, Lawrence, Mass., 2-7.
Calef & Waldron: Coliseum, Cleveland, O., 2-7.
Carr Trio, The: O. H., East Liverpool, O., 2-7.
Church City Four: Monumental, Baltimore, Md., 2-7.
Cleveland, Claude, & Marion: Salem, Mass., 2-7.
Canfield & Carlton: Columbia, Cincinnati, O., 2-7.
Chevalier, Louis, & Co.: Grand Family, Fargo, N. D., 2-7.
Curran & Milton: Empire, St. Johns, N. S., 2-7.
Coin's Dogs: Bennett's, Montreal, Can., 2-7.
Connors & Aldert: Grand, Butte, Mont., 1-7.
Chandler, Ruth: Temple, Ft. Wayne, Ind., 2-7.
Cantor & Curtis: Washington, Spokane, Wash., 2-7.
Campbells, The: Marion, Marion, O., 2-7.

Carpenter, J. Fred, & Dolly: Crystal Palace, Wilmington, N. C., 2-7.
DIAMOND JIM: En route with the Kentucky Belles Co.
Dood, Marie Stewart: En route with American Burlesquers.
Demarest's Equestrians: Hillside Park, Newark, N. J., indef.
Davis, Roland: En route with Fay Foster Co.
Davis & Davis: En route with Miss N. Y. Jr. Co.
Darmody: En route with Bryant's Extravaganza Co.
Daltons, The Three: En route with the Jolly Grass Widow.
DeCoe, Harry: Crescent, Champaign, Ill., 2-8; Lyric, Alton, 9-15.
Dervall, Olympia: Orpheum, Oakland, Cal., 1-15.
Deane, Sydney, & Co.: Orpheum, Denver, Colo., 2-8.
Duncan & Hoffman: 12th St., Chicago, Ill., 2-8.
Downey, Leslie P.: Dreamland, Racine, Wis., 1-15.
Deming, Arthur: Majestic, Dallas, Tex., 2-8; Majestic, Houston, 9-15.
Donald, Peter, & Meta Carson: K & P. Fifth Ave., New York City, 2-8; Reading, Pa., 9-15.
D'Arville Sisters: Edison, Youngstown, O., 2-8; Temple, Youngstown, 9-15.
Dupreez, Bob: Lyceum, Ogden, Utah, 2-8; Majestic, Salt Lake City, Utah, 9-15.
Darmody: Gayety, Pittsburg, Pa., 2-7.
DuBois, Great, & Co.: Star, Muncie, Ind., 2-7.
Deery & Francis: Keith's, Providence, R. I., 2-7.
DeVerne & Van: Orpheum, Portsmouth, O., 2-7.
Deane, Sydney, & Co.: Orpheum, Denver, Colo., 2-7.
DeVelda & Zeld: Imperial, Providence, R. I., 2-7.
Davis, Edwards: Proctor's, Albany, N. Y., 2-7.
Davis, Mark & Laura: Star, Jeanette, Pa., 2-7.
DeVoie Trio: Orpheum, Reading, Pa., 2-7.
Daly, The Madman: Bijou, Marietta, Wis., 2-7.
Dale, Violet: Orpheum, Los Angeles, Cal., 2-14.
Deltons, Three: Royal, Montreal, Can., 2-7.
Dancers, Four Dainty: Poli's, Worcester, Mass., 2-7.
Dunedin Troupe: Empire, Des Moines, Ia., 2-7.
Delmore, The Misses: Trent, Trenton, N. J., 2-7.
Deagons, The: New Sun, Springfield, O., 2-7.
Dylynn, J. B.: Family, Hagers-town, Md., 2-7.
DeLeon, Clement: Keith's, Boston, Mass., 2-7.

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...val, Olympia: Orpheum, Oak-land, Cal., 2-14.
...lap, Adeline, & Co.: Poli's, Scranton, Pa., 2-7.
...Haven Sextet, Rose: Poli's, Springfield, Mass., 2-7.
...rley, Grace: Bijou, Superior, Wis., 2-7.
...Vilbis, The Great: O. H., Hag-erstown, Md., 2-7.
...LDRIDGE, PRESS: Orpheum, Minneapolis, Minn., 16-23.
...ridge: Keith's, Portland, Me., 17-23; Hammerstein's, New York City, 24-29.
...ers, Geo. W.: Family, Pittston, Pa., 17-23.
...egene & Mar: Lyric, Dallas, Tex., 15-15.
...ridge, Chris.: Orpheum, Sioux City, Ia., 2-8.
...ans, Lizzie & Jefferson Lloyd: 208 American Bank Bldg., Seat-tle, Wash., indef.
...ers, Geo. W.: Crystal, Brad-ock, Pa., 2-8; Alpha, Erie, 9-15.
...maralda, Alice: Empire, Clevel-land, O., 2-7.
...mett & McNeill: Majestic, Muscatine, Ia., 2-7.
...more & Bartlett: Weiland, Mor-gantown, W. Va., 2-7.
...egene Trio, The: Bijou, Winni-pee, Man., 2-7.
...pe, Dutton & Espe: Keith's, Providence, R. I., 2-7.
...quillo: Orpheum, Sidney, O., 2-7.
...ans Trio: King's, St. John, New Foundland, 2-7.
...ans, Chas. E., & Co.: Orpheum, Kansas City, Mo., 2-7.
...mnett, Grace: Keith's, Colum-bus, O., 2-7.
...IELDS, NAT: En route with the Girls From Happyland.
...evoll, Fred: En route with the Murray-Mackey Eastern Stock Co.
...ey & Allen: En route with Williams' Ideals.
...osto, Chas.: En route with Pit-man's Stock Co.
...ngerson, Dave: En route with Miss N. Y. Jr. Co.
...nney, Frank: En route with the Trocadero Burlesquers.
...ust Lifcorama Co.: Blue Mound, Kan., 2-4; Mound City, 5-7; Pleasanton, 9-11.
...ell, Cleome Pearl: Majestic, Dal-las, Tex., 3-8; Houston, 9-15.
...elds, Harry W.: Family, Daven-port, Ia., 2-8; Lyric, Lincoln, Neb., 9-15.
...ey Trio: Garrick, Burlington, Ia., 2-8.
...oster & Foster: Orpheum, Salt Lake City, Utah, 2-8; Orpheum, Denver, Colo., 9-15.
...ogerty, Frank: Orpheum, Brook-lyn, N. Y., 2-8; Alhambra, New York City, 9-15.
...revoli, Fred: O. H., Chester, Pa., 2-8; O. H., Perth Amboy, N. J., 9-15.

Fagan & Merriam: O. H., Browns-ville, Pa., 2-7.
Faust Bros.: Family, Moline, Ill., 2-7.
Ferrell-Taylor Trio: Shea's, Tor-onto, Ont., 2-7.
Fox, Della: Orpheum, San Fran-cisco, Cal., 2-14.
Fitzhugh, Lee & Oneida: Majestic, Wooster, O., 2-7.
Frederick Bros. & Burns: St. Paul, Minn., 2-7.
Freeman Bros.: Grand Family, Fargo, N. D., 2-7.
Fougere, Eugenie: Chicago, Ill., 24-Mar 7.
Floride, Nellie: Columbia, Cincin-nati, O., 2-7.
Forber, the Marvel: Orpheum, Gal-lion, O., 2-7.
Futurity Winner: Proctor's 58th St., New York City, 2-7.
Falke, Chas.: Trocadero, Philadel-phia, Pa., 2-7.
Ferguson, Dick & Barney: Majes-tic, Little Rock, Ark., 2-7.
Fink, Henry: O. H., New Haven, Conn., 2-7.
Fentelle & Carr: Bennett's Ottawa, Ont., 2-7.
Friend & Downing: Poli's, New Haven, Conn., 2-7.
Freeman's Trained Goats: Orphe-um, Canal Dover, O., 2-7.
Ferrell Bros.: Orpheum, Memphis, Tenn., 2-7.
Faye, Elsie, Bissett & Miller: G. O. H., Syracuse, N. Y., 2-7.
Fadettes of Boston, The: Majes-tic, Chicago, Ill., 2-14.
Foster, Ed., & Dog, Wise Mike: Arcade, Toledo, O., 2-7.
Fox & Summers: Lyric, Martin's Ferry, O., 2-7.
GRAY, BARRY: 9th Arch Muse-um, Philadelphia, Pa.
Gaffney, Rena: Majestic, St. Paul, Minn., 2-7.
Gardner, Dick, & Anna Revere: Olympic, Chicago, Ill., 2-8.
Gaffney Dancing Girls, Five: Ma-jestic, St. Paul, Minn., 2-7.
Geiger & Walters: Majestic, Des Moines, Ia., 2-7.
Goolmans, Musical: Orpheum, Sioux City, Ia., 1-7; Majestic, Des Moines, Ia., 8-14.
Gray & Graham: Bell, Oakland, Cal., 2-8.
Gess, John: Majestic, Wooster, O., 2-8; Dreamland, Reading, Pa., 9-15.
Goldsmith & Hoppe: Colonial, Lawrence, Mass., 2-7.
Gardner & Stoddard: Maryland, Baltimore, Md., 2-7.
Gardner, Eddie: Bijou, Piqua, O., 2-7.
Gennaro & His Venetian Gondolier Band: Keith's Union Square, New York City, 2-7.
Galetti's Monkeys (No 2): Colum-bia, Cincinnati, O., 2-7.
Gracey & Burnett: People's, Los Angeles, Cal., 2-7.

Goss, John: Majestic, Wooster, O., 2-7.
George, Edwin: Orpheum, Kansas City, Mo., 2-7.
Gilmore Sisters: Lyceum, Mead-ville, Pa., 2-7.
Gilbert & Katen: Poli's, Bridge-port, Conn., 2-7.
Granat, Louis M.: Monumental, Baltimore, Md., 2-7.
Gordon & Hayes, Misses: O. H., Ft. William, Ont., 2-14.
Gardner, Happy Jack: Columbia, Cincinnati, O., 1-7.
HILTONS, The Marvelous: En route with Fay Foster Co.
Hart, John C., & Co.: En route with the Tiger Lillies Co.
Harvey, Harry: En route with the Girls From Happyland.
Howe & Decker: En route with the Fox Minstrels.
Harris, Charlie: En route with Bryant's Extravaganza Co.
Hughes, Florence: En route with Bryant's Extravaganza Co.
Howe, Sam S.: En route with the Rialto Rounders Co.
Hadermann, Jennie: Bartlettville, 2-7.
Harris, Minstrel Sam: Orpheum, Marietta, O., 2-4; Orpheum, Cambridge 5-7.
Hill, Cherry & Hill: Empire, Al-bany, N. Y., 2-8.
Howard, The Great: Family, Woodstock, Ill., 2-8.
Hirsch, Estelle: Main St., Decatur, Ill., 2-8; Crescent, Champaign, 9-16.
Howard & Esher: 12th St. Chi-cago, Ill., 2-8; Bijou, Quincy, 9-15.
Holman, Harry: Peoples, Cedar Rapids, Ia., 2-7; Majestic, Sioux Falls, S. D., 9-14.
Horton & La Triska: Acme, Sac-ramento, Cal., 2-8; National, San Francisco, 9-15.
Hope, Marjorie: Star, Wilkinsburg, Pa., 2-8; Star, McKees Rock, 9-15.
Hibbert & Warren: Proctor's 58th St., New York City, 2-7.
Hill & Whitaker: Maryland, Balti-more, Md., 2-7.
Howell & Scott: Gaiety, Galesburg, Ill., 2-7.
Howe, Laura: Valentine's, Toledo, O., 1-7.
Hanson & Nelson: Orpheum, Har-risburg, Pa., 2-7.
Horton & La Triska: Acme, Sac-ramento, Cal., 2-7.
Hoffmans, Cycling: Majestic, Lit-tle Rock, Ark., 2-7.
Harcourt, Daisy: Orpheum, Kan-sas City, Mo., 2-7.
Holland, Happy Doc.: Majestic, Muscatine, Ia., 2-7.
Harrigan, Frank & Sadie: Bijou, Lorain, O., 2-7.
Harris, Minstrel Sam: Orpheum, Marietta, O., 2-4; Orpheum, Cambridge, 5-7.

Hawley, E. Frederic, & Co.: Em-pire, Paterson, N. J., 2-7.
Hutchinson, Al.: Liberty, East Liberty, Pa., 2-7.
Harrington, Gene: Hippodrome, Lexington, Ky., 2-7.
Hawtre, Wm., & Co.: Orpheum, Los Angeles, Cal., 2-14.
Hart's, Jos., Rain Dears: Keith's, Columbus, O., 2-7.
Hart's, Jos., Futurity Winner: Proctor's 58th St., New York City, 2-7.
Hart's, Jos., Crickets: Keith's, Boston, Mass., 2-7.
Howard & Howard: Arcade, To-le-do, O., 2-7.
Hughes, Mr. & Mrs. Gene: Victo-ria, New York City, 2-7.
Haley, Kathron: Temple, Ft. Wayne, 2-7.
Hughes, Mr. & Mrs. Nick: Star, Scottsdale, Pa., 2-7.
Hoch, Emil, & Co.: Armory, Bing-hampton, N. Y., 2-7.
Hebron, Tom: Lyric, Lincoln, Neb., 2-7.
Henry & Francis: Armory, Bing-hampton, N. Y., 2-7.
Herman & Pece: Pantage's, Vic-toria, B. C., Can., 1-7.
Harris, Grove, Milton, Clayton Sisters & Co.: Bijou, Winnipeg, Man., 2-7.
IMHOF & CORINNE: En route with the Empire Burlesquers.
International Musical Trio: En route with the Night Owls.
Irving, Musical: Hippodrome, Lexington, Ky., 2-7.
In Old Seville: Orpheum, Harris-burg, Pa., 2-7.
International Comiques, Four: Gaiety, Springfield, Ill., 2-7.
Imperial Musical Trio: Crystal, Anderson, Ind., 2-7.
JOHNSON & BUCKLEY: En route with the Empire Burlesquers.
Jules & Marzon: En route with Barton Minstrels.
Jennings & Jewell: En route with Knickerbockers.
Jennings, William: En route with White's Gaiety Girls.
Jordan, Great: Portsmouth, N. H., 2-8.
Judge Decoma Family: People's, Cedar Rapids, Ia., 2-7; Majestic, Kalamazoo, Mich., 9-15.
Johnson, Mark: Haymarket, Chi-cago, Ill., 2-8; Star, Chicago, 9-15.
Jennings & Jewell: Olympic, Brooklyn, N. Y., 2-8; Murry Hill, New York City, 9-15.
Jolly Edward, & Winifred Wild: Bijou, Flint, Mich., 2-8.
Joers, The Two: San Souci, Tam-pa, Fla., 2-7.
Jones & Walton: Bijou, Jackson, Mich., 2-7.
KENDAL, LEO: En route with the Burgomaster.
Knetzger, The Great: En route with the Vogel Minstrels.

Kelly, Sam & Ida: Majestic, St. Paul, Minn., 2-8.
Kurtis-Busse Dogs: Park, Asbury Park, N. Y., 2-8.
Kelly, Mr. & Mrs. Harold: Bijou, Superior, Wis., 2-7.
Kalma & Co.: Star, St. Marys, Pa., 27-29.
Keatons, Three: Orpheum, Salt Lake City, Utah, 2-7.
Keene & Adams: Poli's, Bridge-port, Conn., 2-7.
Knight Bros. & Sawtelle: Benn-ett's, Montreal, Can., 2-7.
Kokin, Mignonette: Columbia, Cin-cinnati, O., 2-7.
Kaufman, Minnie: Gotham, Brook-lyn, N. Y., 2-7.
Kita-Banzai Japs: Keith's, Port-land, Me., 2-7.
Kobers, The Three: Novelty, Den-ver, Colo., 2-7.
Kennard Bros.: Family, Carbon-dale, Pa., 2-7.
Kartelli, G. O. H., Pittsburg, Pa., 2-7.
Kelly & Adams: Pastor's, New York City, 2-7.
Kingsburys, The: Orpheum, Cam-bridge, O., 2-7.
Keeley Bros.: Cook's O. H., Roch-ester, N. Y., 2-7.
Kemp's Tales: Shubert, Utica, N. Y., 2-7.
Keno, Walsh & Melrose: Bennett's, London, Ont., 2-7.
Kneeders, The: Howard, Hunt-ington, W. Va., 2-7.
LEVINE & HURD: En route with the New Century Girls.
La Couver, Lena: En route with the Fay Foster Co.
Lockhart Sisters: En route with Burgomaster Co.
Lyons, John: En route with the Champagne Girls.
LaToska, Phil: Bijou, Decatur, Ill., 2-8; Gaiety, Springfield, 9-15.
Levino, Dolph & Susie: Crawford, Topeka, Kan., 2-8.
Leslie, Bert, & Co.: Syracuse, N. Y., 2-8; Colonial, New York City, 9-15.
LeFevre & St. John: Coliseum, Seat-tle, Wash., 2-8.
Lewis & Chapin: American, St. Louis, Mo., 2-8; Main St., Peo-ria, Ill., 9-15.
Lewis & Harr: Pastor's, New York City, 2-7.
Lucas, Jimmie: Orpheum, Read-ing, Pa., 2-7.
Llewellyn & Walters: New Sun, Springfield, O., 2-7.
Lakola, Harry: Princess, Clevel-land, O., 2-7.
Leville & Sinclair: Bennett's, Hamilton, Ont., 2-7.
Lee, Sing Fong: Lyric, Mobile, Ala., 2-7.
Leonard, Chas. F.: Star, Latrobe, Pa., 2-4; Star, Scottsdale, 5-7.
Lynotte Sisters: Greenwald's, New Orleans, La., 2-7.
LeHirt, Mons.: Dreamland, Mc-Keesport, Pa., 2-7.

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 London Fire Brigade: Bijou, Reading, Pa., 2-4; Empire, Scranton, Pa., 5-7.
 LaVeola: Orpheum, Easton, Pa., 2-7.
 Lowry, Mr. & Mrs. Ed.: Hippodrome, Pittsburg, Pa., 2-7.
 Leslie & Williams: Theatatorium, Wooster, O., 2-7.
 Leightons, Three: Orpheum, Minneapolis, Minn., 2-7.
 Leonard, Eddie: Alhambra, New York City, 2-7.
 Loretto, The: Orpheum, St. Paul, Minn., 2-7.
 Leslie & Pattee: Palais, Meridian, Miss., 2-7.
 Loraine, Oscar: Orpheum, Easton, Pa., 2-7.
 Leonard, Jas. & Sadie: Olympic, Chicago, Ill., 2-7.
 LaMaze Bros., Three: Colonial, Lawrence, Mass., 2-7.
 Lawrence, Great: Lyric, McCook, Neb., 2-7.
 Leslie, Bert & Co.: G. O. H., Syracuse, N. Y., 2-7.
 Lewis & Green: Orpheum, Allentown, Pa., 2-7.
 Lucy & Lucier: Orpheum, Harrisburg, Pa., 2-7.
 Levy & Bert: Olympic, Chicago, Ill., 2-7.

McKINLEY, NEIL: En route with the Jersey Lilies Co.
McCabe, Jack: En route with the New Century Girls.
Marion & Lillian: En route with the Tiger Lillies.
Miller & Russell: En route with the Al Reeves Show.
Morris, Ed.: En route with Al Reeves's Show.
Mathieu, Juggling: G. O. H., Uniontown, Pa., 2-8; Pastor's, New York City, 9-15.
Mack, Wilbur, & Co.: Majestic, Des Moines, Ia., 1-7; Orpheum, Kansas City, Mo., 8-15.
Martinez, The Gem: Minneapolis, Minn., 2-8; Ideal, Fargo, N. D., 9-15.
Mankin, Frog Man: Grand Rapids, Mich., 2-8; Majestic, Kalamazoo, 9-15.
Mantell's Marionettes: Orpheum, Vancouver, B. C., 2-8; Grand, Bellingham, Wash., 9-15.
Mavolio: O. H., Derby, Conn., 2-8; O. H., Danbury, 9-15.
Millman Trio: Apollo, Konigsburg, Prussia, 1-15.
Middleton, Minnie, Military Girls Quartette: San Francisco, Cal., 2-8; Los Angeles, 9-15.
Miller, Handcuff King: O. H., Waterloo, Ia., 2-15.
Mueller & Mueller: People's, Cedar Rapids, Ia., 2-8; Gaiety, Springfield, Ill., 9-15.
Miett's, Geo. W., Dogs: Lyric, Lincoln, Neb., 2-8; Crawford, Topeka, Kan., 9-15.
Mullen & Corelli: Orpheum, Memphis, Tenn., 1-7.

MacCurdy, James Kyrle: En route with The Old Clothes Man Co., Terre Haute, Ind., 9-11.
Murray, Elizabeth: Orpheum, Memphis, Tenn., 2-7.
McCrea & Poole: Keith's, Philadelphia, Pa., 2-7.
Montrose Troupe: Orpheum, Oakland, Cal., 1-7.
McDowell, John & Alice: Stoddard, Sault Ste. Marie, Mich., 2-7.
Miles-Stavordale Quintet: Bennett's, Hamilton, Ont., 2-7.
Marse Covington: Orpheum, Omaha, Neb., 1-7.
McWilliams, G. R.: Temple, Detroit, Mich., 2-7.
Mason, Frank B. & Marguerite Keeler: Orpheum, Brooklyn, N. Y., 2-7.
Moore & Browning: Elite, Bristol, Tenn., 2-7.
Mardo Trio: Dewey, New York City, 2-7.
Mack, Wm. J.: Bijou, Decatur, Ill., 2-7.
Murphy & Frances: Novelty, Brooklyn, N. Y., 2-7.
Military Octet: Keith's, Providence, R. I., 2-7.
Mayhew, Stella, Billie Taylor & Co.: Moore's, Detroit, Mich., 2-7.
Mitchells, The Three Dancing: Family, Pottsville, Pa., 2-7.
Moulton, Harry: Lyric, Ridgeway, Pa., 2-7.
Millers, Three Musical: Lyric, Danville, Ill., 2-7.
Madden & Fitzpatrick: Hathaway's, Lowell, Mass., 2-7.
Maxwell, Jos., & Co.: Hammerstein's, New York City, 2-7.
Minor, Frank: Crystal, Nashville, Tenn., 2-7.
Murray & Williams: Majestic, Little Rock, Ark., 2-7.
Mossleys, The: Irwin, Goshen, Ind., 2-7.
Millard Bros.: Gayety, St. Louis, Mo., 2-7.
Mack, Floyd: Bijou, Lorain, O., 2-7.
Murphy, Mr. & Mrs. Mark: Trent, Trenton, N. J., 2-7.
Martha, Mlle.: Majestic, Fort Worth, Tex., 2-7.
Moore, Tom: Proctor's, Troy, N. Y., 2-7.
Mack & Dugal: Majestic, Denver, Colo., 1-7.
Max, John: Star, Muncie, Ind., 2-7.
Marzella's Birds: Poli's, Bridgeport, Conn., 2-7.
Murphy, W. H., & Blanche Nichols: Keith's, Philadelphia, Pa., 2-7.
Malvern Troupe: Broadway, Lincoln, Ill., 2-7.
McMahon's Minstrel Maids & Watermelon Girls: Haymarket, Chicago, Ill., 2-7.
McMahon & Chappelle: Haymarket, Chicago, Ill., 2-7.
McMahon's Pullman Porter Maids: Colonial, New York City, 2-7.

Madcaps, European: Columbus, Cincinnati, O., 2-7.
Mack, Kenneth: Victoria, New York City, 2-7.
Mareena, Nevaro & Mareena: Valentine, Toledo, O., 2-7.
Moreland & Leigh: Family, Chester, Pa., 2-7.
Morris & Hemmingway: Majestic, Chicago, Ill., 2-8; Star, Chicago, 9-15.
Muehlners, The Gem, Monongahela, Pa.: 2-7; Magicland, Connellsville, 9-14.
Moon, Eddie: Wasson's, Joplin, Mo., 2-8; Bijou, Muscatine, Ia., 9-15.
NEWCOMB, LAW H.: En route with the Fall of '64.
Nolan, Fred: En route with the Boston Belles Co.
Newell Sisters: En route with Jolly Girls.
Norwoods, Hypnotists: Atchison, Kan., 2-8; Horton, 9-14.
Neff, John: Grand, Marion, Ind., 2-8; Temple, Ft. Wayne, 9-15.
Nowlin, Dave, & Laura Roth: Temple, Alton, Ill., 9-15.
OMEGA TRIO: En route with the Cat and the Mouse.
Orloff, Olga: En route with Treaders.
O'Rourke & Marie: En route with Merry Makers.
Orbasany's Cockatoos, Irma: Bijou, Dubuque, Ia., 2-8; Dominion, Winnipeg, Can., 9-15.
O'Day, Ida: Orpheum, New Orleans, La., 2-8.
Oterita, LaBelle: Payret, Havana, Cuba, 4-9.
O'Neill Trio: Grand, Victoria, B. C., Can., 2-7.
Otara Japs: Lyric, Lincoln, Neb., 2-7.
Ozavs, The: Orpheum, Lima, O., 2-7.
PYSER & WHITE: En route with the Night Owls.
Perry & White: En route with Miss New York Jr. Co.
Pritzkow, Chas.: En route with the New Century Girls.
Potter & Hartell: En route with the Champagne Girls.
Perry, Frank L.: Orpheum, Mansfield, O., 2-8; Orpheum, Canton, 9-15.
Pederson Bros.: Olympic, South Bend, Ind., 2-8.
Picaro, Luigi, Trio: Crystal, Denver, Colo., 9-15.
Plum, Anna, & Co.: Bell, San Jose, Cal., 2-7.
Pertina, Bertha: Orpheum, Denver, Colo., 1-7.
Potter & Harris: Family, Pottsville, Pa., 2-7.
Perkins, Walter E., & Co.: Coliseum, Seattle, Wash., 2-7.
Peters, Phil & Nettie: Poli's, Springfield, Mass., 2-7.

Paradise Alley: Orpheum, Allentown, Pa., 2-7.
Pearce, Harry C.: Casino, Grafton, W. Va., 2-5; Casino, Elkins, 5-7.
Piroscoffs, The Five: Poli's, Worcester, Mass., 2-7.
Pohlhoff Sisters: Cooper, Mt. Vernon, O., 2-7.
Phillips & Bergen: Welland, Morgantown, W. Va., 2-7.
Picchiana Troupe: Orpheum, Los Angeles, Cal., 23-Mar. 7.
Powell, F. E.: Majestic, Houston, Tex., 2-7.
Phillips Sisters: Empire, Albany, N. Y., 2-4; Empire, Holyoke, Mass., 5-7.
RACKETTS, THE TWO: En route with the Bowery Burlesquers.
Robinson, Chas.: En route with the Night Owls.
Revere & Yul: En route with the Champagne Girls.
Ranzetta & Lyman: En route with the Trocadero Burlesquers.
Rich, Jack & Bertha: Novelty, Vallejo, Cal., 2-8.
Renne Family, Five: Bijou, Decatur, Ill., 2-8; Lyric, Danville, 9-15.
Reiff Bros.: Shea's, Buffalo, N. Y., 2-8.
Remington, Mayme, & Black Buster Brownies: Keith's, Providence, R. I., 2-8; K. & P. 58th St., New York City, 9-15.
Rialto Comedy Quartet: Shea's, Buffalo, N. Y., 3-9; Shea's, Toronto, Can., 10-16.
Rainbow Sisters: National, Steubenville, O., 2-8; Orpheum, Marietta, O., 9-15.
Reed, John P.: Majestic, Birmingham, Ala., 2-8; Majestic, Little Rock, Ark., 9-15.
Rich Duo: Lyric, Galveston, Tex., 2-8; Lyric, Houston, 9-15.
Ryan-Richfield Co.: Poli's, Hartford, Conn., 2-8; Poli's, Springfield, Mass., 9-15.
Richards & Grover: Majestic, Little Rock, Ark., 2-8; Majestic, Ft. Worth, Tex., 9-15.
Roattino & Stevens: Orpheum, Minneapolis, Minn., 2-8; Orpheum, Memphis, Tenn., 9-15.
Rogers, Mr. & Mrs. Robert: Olympic, Chicago, Ill., 2-8.
Robey, Dan: People's, Cedar Rapids, Ia., 2-7.
Rich Duo: Lyric, Galveston, Tex., 2-7.
Redpath's Napanese Nine: Family, Moline, Ill., 2-7.
Riego, Les Freres: Orpheum, San Francisco, Cal., 1-14.
Rianos, Four: Bennett's, Ottawa, Ont., 2-7.
Rainer's Fourteen Tyroleans: Empire, San Francisco, Cal., 2-7.
Ross, Walter: Star, Wilkensburg, Pa., 2-7.
Rain Dears: Keith's, Columbus, O., 2-7.
Rossi, Luigi: Alhambra, New York City, 2-7.

Reed, John P.: Majestic, Birmingham, Ala., 2-7.
Roattino & Stevens: Orpheum, Minneapolis, Minn., 2-7.
Ryan & White: Poli's, Scranton, Pa., 2-7.
Rooney, Pat, & Marion Bent: Empire, Hoboken, N. J., 2-7.
Rayno's Bull Dogs, Al.: G. O. H., Elmira, N. Y., 2-7.
Ronca, Dora: Armory, Binghamton, N. Y., 2-7.
Reiff Bros.: Shea's, Buffalo, N. Y., 2-7.
Rooneys, The: Temple, Ft. Wayne, Ind., 2-7.
Robinson Crusoe's Isle: Olympic, Chicago, Ill., 2-7.
Rogers & Deely: Olympic, Chicago, Ill., 2-7.
Reed & Earl: Empire, Atchison, Kan., 2-7.
Rutherford, Jim H., & Co.: Wasson's, Joplin, Mo., 2-7.
Robyns, Mr. & Mrs.: Orpheum, Boston, Mass., 2-7.
Richards & Grover: Majestic, Little Rock, Ark., 2-7.
Reynard, Ed. F.: Lyric, Dayton, O., 2-7.
Rockers, Six English, & Nellie Florede: Columbia, Cincinnati, O., 2-7.
Rice & Prevost: Orpheum, Harrisburg, Pa., 2-7.
Rice, John C., & Sally Cohen: Orpheum, Salt Lake City, Utah, 2-7.
Rice, Fanny, Jolly: Orpheum, Reading, Pa., 2-7.
Ray, Fred, & Co.: Proctor's 58th St., New York City, 2-7.
Rolfe's, B. A., Paradise Alley: Orpheum, Allentown, Pa., 2-7.
Rolfe's, B. A., Le, Colonial Spectet: Auditorium, Lynn, Mass., 2-7.
Rolfe's, B. A., In Old Seville: Orpheum, Reading, Pa., 2-7.
Ross Sisters, Three: Dreamland, Reading, O., 2-7.
Rastus & Banks: Empire, Wilkesden, Eng., 2-7; Grand, Clapham, 9-14.
Reno, Bessie: Coliseum, Glasgow, Scotland, 2-7.
SEITZ, CARRIE: En route with the Girls From Happyland.
Salvazgis, The Five: En route with the City Sports Co.
Sommers & Stokes: En route with Williams' Ideals.
Stuart & Raymond: En route with Manchester's Crackerjacks.
Swain & Bombard: En route with Watson's Burlesquers.
Semon Trio: Main St., Peoria, Ill., 2-8.
Salisbury, Cora: Star, Chicago, Ill., 2-8; Unique, Sheboygan, Wis., 9-15.
Semon, Chas. F.: Shea's, Buffalo, N. Y., 2-8; Shea's, Toronto, Ont., 9-15.
Smiths, Great Aerial: Proctor's, Troy, N. Y., 2-8; Mohawk, Schenectady, 9-15.

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Right column of names and locations: Banker, the Thief and the Girl, Mittenhall Bros.; Amusement Co., mgrs.; Montreal, Can., Mar. 2-7; Blaney, Harry Clay, in the Boy Detective; C. E. Blaney Amuse. Co., mgrs.; Birmingham, Ala., Mar. 2-7; ...

DRAMATIC.

Arizona, David J. Ramage, mgr.; Montgomery, Ala., 5-6; Selma, 7; Birmingham, 9-15; Angell's Comedians, Ed. C. Nutt, mgr.; Prince Albert, Can., Mar. 2-14; American Stock Co., Arthur E. Herbst, mgr.; East Liverpool, O., Mar. 2-7; ...

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CORA SALISBURY PIANOLOGIST
This Week Crystal, Milwaukee, Wis.

The Cow-Puncher (Central), W. F. Mann, owner, Sam Lloyd, mgr.: Hollister, Cal., 6; San Jose, 7; Redwood, 8; Oakland, 9-10; Napa, 11; Sacramento, 12-13.

The Cow-Puncher (Western), W. F. Mann, owner; Edwin Percival, mgr.: Oelwein, Ia., 6; Waterloo, 7; Cedar Rapids, 8; Waverly, 9; Eldora, 11; Ft. Dodge, 12; Webster, 13; Iowa Falls, 14.

Tempest and Sunshine, W. F. Mann, owner; Richard Chapman, mgr.: Trenton, N. J., 5-7; New Brunswick, 9; Elizabeth, 10-11; Hoboken, 12-14.

Too Proud to Beg: Berwick, Pa., 6; Bloomsburg, 6; Mahanoy City, 7.

The Flaming Arrow (Eastern), Lincoln J. Carter, mgr.: Lock Haven, Pa., 5; Altoona, 6; Johnstown, 7.

The Flaming Arrow (Southern), Lincoln J. Carter, mgr.: Jackson, Miss., 5; Monroe, La., 6; Rustan, 7.

Vandyke & Eaton, F. Mack, mgr.: Elkhart, Ind., 2-31.

Wizard of Wall Street, Lew Virden, mgr.: Woodward, Okla., 2-8; Amarillo, Tex., 9-15.

We Are King (Eastern), A. W. Cross, mgr.: Fall River, Mass., 5-7.

Wallack's Theater Co. (Northern), Dubinsky Bros, mgrs.: Rock Island, Ill., indef.

Wallack's Theater Co. (Southern), Dubinsky Bros, mgrs.: Atlanta, Ga., indef.

Wallack's Theater Co. (Western), Dubinsky Bros, mgrs.: Salt Lake City, Utah, indef.

MUSICAL COMEDY

Aborn Opera Co., Milton & Sargent Aborn, mgrs.: Montreal, Can., Feb. 10-Mar. 7.

Around the Clock (Gus Hill's): Chicago, Ill., Mar. 2-7.

Awakening of Mr. Pipp, with Charley Grapewin, Wells, Dunne & Harlan, props.; Harry Allen, mgr.: Montreal, Ont., Can., Mar. 2-7.

Aborn Opera Co., Milton & Sargent Aborn, mgrs.: Brooklyn, N. Y., indef.

Beggar Prince Opera Co., Harry LeaVelle, mgr.: Daytona, Fla., Mar. 2-4.

Bachelor's Honeymoon, Oakes & Gilson, mgrs.: Ponca City, 3; Newkirk, 4; Kingman, Kan., 5; Strong City, 6; Emporia, 7.

Beggar Prince Opera Co., Martin Sheeley, mgr.: Calgary, Mar. 2-7.

Black Patti Troubadours, Voelckel & Nolan, props. & mgrs.: Plant City, Fla., 3; Lakeland, 4; Bartow, 5; Orlando, 6; Palatka, 7.

Buster Brown (Eastern), Buster Brown Am. Co., props.: Huntsville, Ala., 3; Chattanooga, Tenn., 4; Rome, Ga., 5; Birmingham, Ala., 6-7.

Buster Brown (Central), Buster Brown Am. Co., props.: Seattle, Wash., Mar. 1-7.

Buster Brown (Western), Buster Brown Am. Co., props.: Salt Lake City, Mar. 1-7.

Blue Moon, with James T. Powers, Sam S. & Lee Shubert, Inc., mgrs.: New Orleans, La., Mar. 2-7.

Curtis, Allen, Musical Comedy Co., Allen Curtis, mgr.: LaGrange, Tex., 6; Humble, 7; Houston, 9.

Colonial Stock Co., Bradford Mills, mgr.: Jacksonville, Fla., Nov. 10, indef.

Conried's Opera Co., Heinrich Conried, mgr.: New York City, Nov. 18, indef.

Creator Band, Howard Pew, mgr.: Steel Pier, Atlantic City, N. J., Feb. 1-April 26.

Coming Thro' the Rye (A), The Rork Co., mgrs.: San Francisco, Cal., Mar. 1-14.

Coming Thro' the Rye (B), The Rork Co., mgrs.: McKeesport, Pa., 3; Latrobe, 4; Tyrone, 5; Houtzdale, 6; Clearfield, 7.

Cole & Johnson, A. L. Wilbur, mgr.: Grand Rapids, Mich., Mar. 5-7.

Cameron, Grace, in Little Dollie Dimples, Frank E. Morse, mgr.: Newport, Ark., 3; Little Rock, 4; Texarkana, 5; Shreveport, La., 6; Alexandria, 7.

Castle Square Theater Boston Stock Grand Opera Co., J. K. Murray, director; G. S. Sterling, gen. mgr.: Providence, R. I., Mar. 2-7.

District Leader, Frank J. Sardam, mgr.: Kansas City, Mo., Mar. 2-7.

Four Seasons, Shubert & Anderson, mgrs.: New York City, Nov. 27, indef.

Fischer's Exposition Orchestra: Coldwater, Mich., 3; Kalamazoo, 4; Battle Creek, 5; Dowagiac, 6; Kalamazoo, 7-8.

Girl Behind the Counter, with Lew Fields, Sam S. & Lee Shubert, Inc., mgrs.: New York City, Sept. 23, indef.

Girl Question, Mort H. Singer, mgr.: Chicago, Ill., Aug. 10, indef.

Griffith's Musical Comedy Co., Fred L. Griffith, mgr.: Tonopah, Nev., indef.

Girl Over There: Dayton, O., 3-4; Columbus, 5-7.

Gay New York (Gus Hill's): Baltimore, Md., Mar. 2-7.

Gingerbread Man (No. 1), Nixon & Zimmerman, mgrs.: Pomona, Cal., 3; Riverside, 4; Tonopah, Nev., 6-7.

Gingerbread Man (No. 2), Nixon & Zimmerman, mgrs.: Iowa City, Ia., 3; Waterloo, 4; Albert Lea, Minn., 5; Rochester, 6; Fairhault, 7.

Girl Question, Askin & Singer, mgrs.: St. Louis, Mo., Mar. 1-7.

Hammerstein's Grand Opera Co., Oscar Hammerstein, mgr.: New York City, Nov. 4, indef.

Hoyden, with Elsie Janis, Chas. B. Dillingham, mgr.: Boston, Mass., Feb. 10-Mar. 14.

Hanlon's Superba, M. G. Douglass, mgr.: Cleveland, O., Mar. 1-7.

Happy Hooligan (Gus Hill's): Washington, D. C., Mar. 2-7.

Honeymooners, Hope & Welch, props. & mgrs.: Milwaukee, Wis., Mar. 1-7.

Isle of Spice, H. H. Frazee, prop.: Chicago, Ill., 1-7; St. Louis, Mo., 8-14.

Merry Widow, Henry W. Savage's: New Amsterdam, New York City, indef.

Merry Widow, Henry W. Savage's: Colonial, Chicago, Ill., indef.

Mayor of Laughland, Nixon & Zimmerman, mgrs.: Richmond, Ky., 6; Lexington, 7; Somerset, 9; Frankfort, 10; Shelbyville, 11; Princeton, Ind., 12; Washington, 13; Vincennes, 14.

Miss Bob White, Nixon & Zimmerman, mgrs.: Freeport, Ill., 6; Belvidere, 7; Springfield, 8; Peoria, 13.

Prince of Pilsen, Henry W. Savage's: Olympia, Paris, France, indef.

Simple Simon Simple, Nixon & Zimmerman, mgrs.: Chicago, Ill., 2-8; Milwaukee, Wis., 9-15.

The Royal Chef, H. H. Frazee, prop.: Nashville, Tenn., 2-7; Decatur, 9; Selma, 10; Montgomery, Ala., 11; Pensacola, Fla., 13; Biloxi, Miss., 14.

Americans, The: Metropolitan, Duluth, Minn., 1-7; Dewey, Minneapolis, 8-14.

Behman Show, Jack Singer, mgr.: Euson, Chicago, Ill., 1-7; Trocadero, Chicago, 8-14.

Bohemian Burlesquers: Empire, Indianapolis, Ind., 2-7; Folly, Chicago, Ill., 8-14.

Brigadiers, Chas. Cromwell, mgr.: Evansville, Ind., 2-4; Chicago, Ill., 8-14.

Crackerjacks: St. Louis, Mo., 1-7; Indianapolis, Ind., 8-14.

City Sports, Phil Sheridan, mgr.: Cincinnati, O., 1-8; Birmingham, Ala., 9-14.

Gay Masqueraders, Bob Manchester, mgr.: Boston, Mass., 1-7; Brooklyn, N. Y., 8-14.

Irwin's Big Show, Fred Star & Garter, Chicago, Ill., 2-7; Gayety, Milwaukee, Wis., 8-13.

Imperial Burlesquers: Park, Brooklyn, N. Y., 2-8; London, New York City, 9-15.

Jersey Lillies: Buffalo, N. Y., 1-7; Toronto, Can., 8-14.

Jolly Grass Widows, Gus W. Hogan, mgr.: Royal, Montreal, Can., 2-7; Star, Toronto, 8-14.

Kentucky Belles, Robert Gordon, mgr.: Star, Cleveland, O., 2-8; Academy, Pittsburg, Pa., 9-15.

Lady Birds: Imperial, Providence, R. I., 2-8; Columbia, Boston, Mass., 9-15.

Morning Glories: Albany, N. Y., 1-7; Boston, Mass., 8-14.

New York Stars: Toronto, Can., 1-7; Rochester, N. Y., 8-14.

Nightingales Burlesque Co.: Academy of Music, Pittsburg, Pa., 2-8; Lyceum, Washington, D. C., 9-15.

Parisian Belles Co.: Miner's, New York City, 2-8; Bon Ton, Jersey City, N. J., 9-15.

Parisian Widows: Greenwall, New Orleans, La., 1-7.

Pat White's Gaiety Girls: Chicago, Ill., 1-7.

Strolling Players: Monumental, Baltimore, Md., 2-8; Bijou, Philadelphia, Pa., 9-15.

Trocadero Burlesquers, Chas. Waldron, mgr.: New York City, 1-7; Philadelphia, Pa., 9-14.

Watson's Burlesquers: Howard, Boston, Mass., 2-8; Miner's Bowery, New York City, 9-15.

MISCELLANEOUS

LeClair, Harry: En route with the Thoroughbreds Co.

Lewis & Thompson: En route with Merry Maidens Co.

Lambert & Williams: En route with Majestics.

Leonard, James F.: En route with Yankee Doodle Girl.

Lawrence, Pete: En route with Al Reeves Big Show.

Lewis, Oscar: En route with White's Gaiety Girls.

Lewis & Thompson: En route with Merry Maidens.

Lina & Salljui: En route with Fay Foster.

Louise & Dottie: En route with Bowery Burlesquers.

Murphy & Magee: En route with Williams' Ideals.

Moore & Dillon: En route with the Fay Foster Co.

Millership Sisters: En route with the Watsons Burlesquers.

Manhasset Comedy Four: En route with Rose Sydell's London Co.

Martynne, The Great: En route with Rose Sydell's London Co.

Moore, The: En route with the Behman Show.

Melvin Bros.: En route with the Roscoe & Simms.

Rentz-Santley Co.

Russell, Fred: En route with the Rentz-Santley Co.

Ritter, Frank E.: En route with the Colonial Belles.

Rentz, Ed.: En route with the Boston Belles.

Rice, Tina: En route with the Boston Belles Co.

Rice, Sam: En route with the Merry Maidens Co.

Rogers & Evans: En route with Rose Hill Folly Co.

Revere, Lawton & York: En route with the Bohemian Burlesquers.

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 Walden, Mass. 1-7
 Philadelphia, Pa.
 Watson's Barleque
 Boston, Mass. 1-7
 Brewery, New York
 MISCELLANEOUS
 LeClair, Harry: En
 Thoroughbred Co
 Lewis & Thompson
 with Mary Madeline
 Lambert & Williams
 with Majestic
 Leonard, James P.: En
 Yankee Double Bill
 Lawrence, Fred: En
 Al Rivers Big Show
 Lewis, Oscar: En
 White's Comedy Bill
 Lewis & Thompson: En
 Mary Madeline
 Lita & Sallie: En
 Pay Potes
 Louise & Della: En
 Brewery Barleque
 Murphy & Mares: En
 William's Hoops
 Moore & Dillon: En
 the Pay Potes Co
 Millership Sisters: En
 the Watson Barleque
 Mandel Comedy P
 with Rose Sydney
 Marston. The Gre
 with Rose Sydney
 Morris, The: En
 Bohemian Show
 Melvin Frost: En
 Rosen & Simon: En
 the Reitz-Surley Co
 Russell, Fred: En
 Reitz-Surley Co
 Ritter, Frank E.: En
 the Colonial Hotel
 Reitz, Ed.: En
 Boston Blues
 Reitz, The: En
 Boston Blues & Co
 Rose, Sam: En
 Reitz-Surley Co
 Rosen & Simon: En
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 playing the Potes

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